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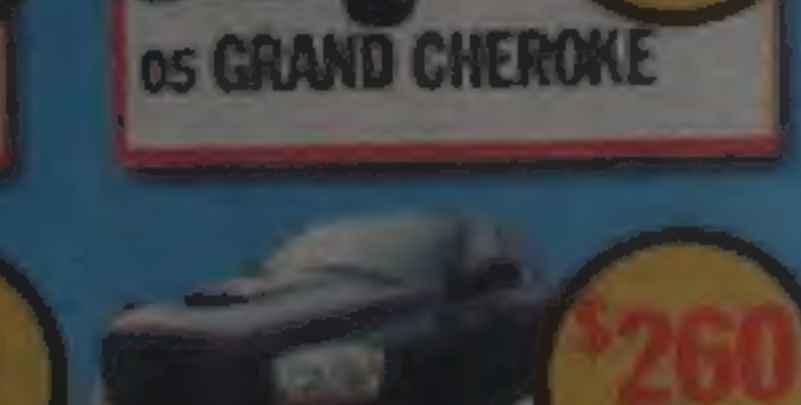
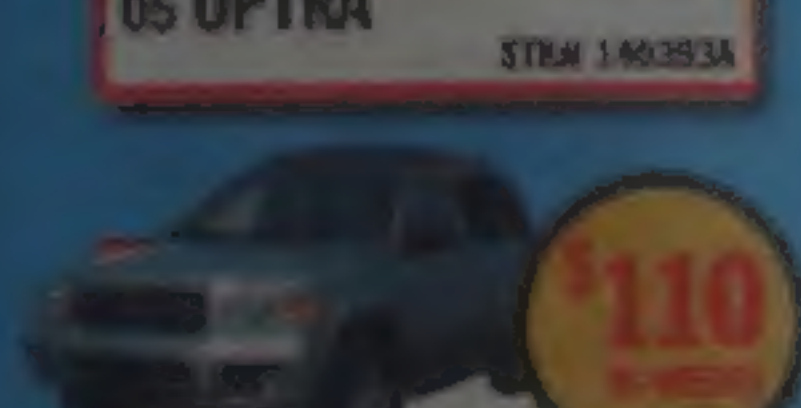
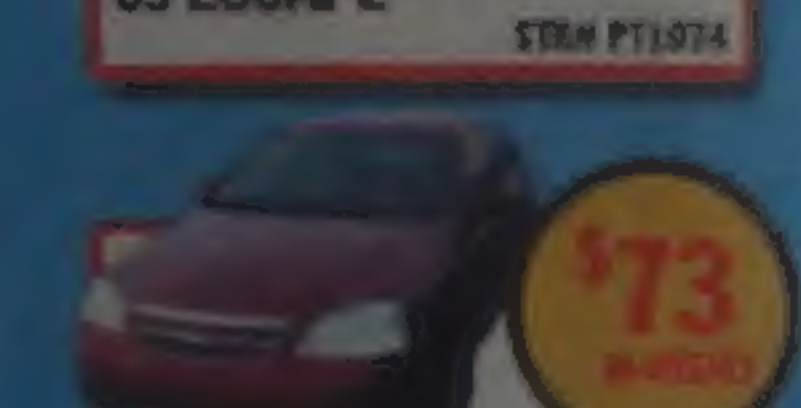
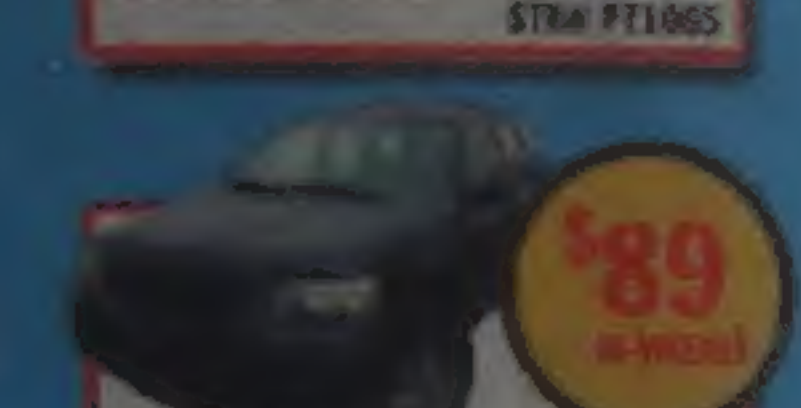
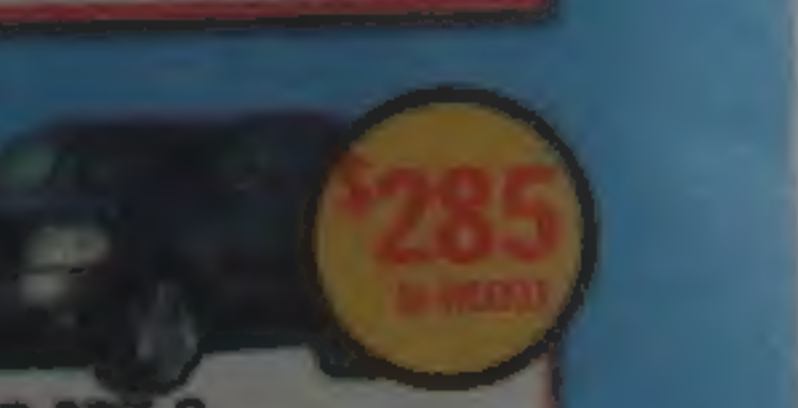
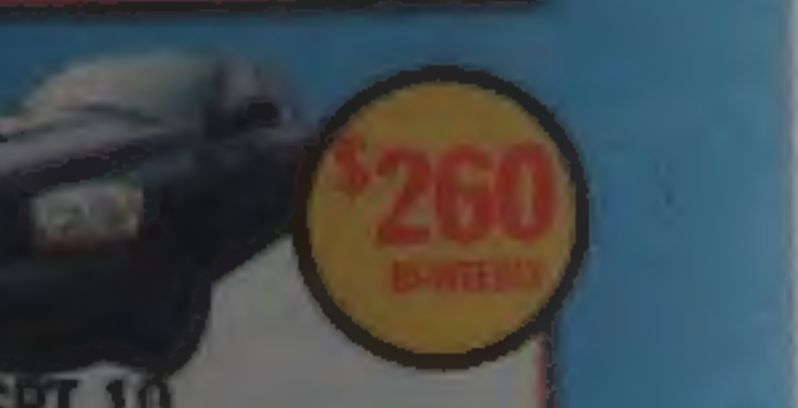
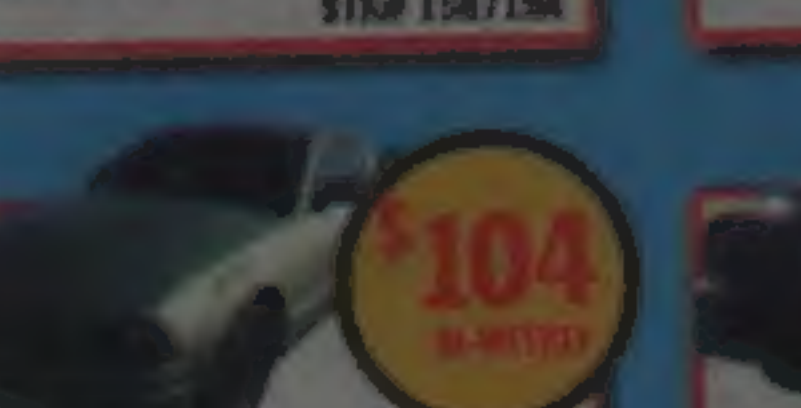
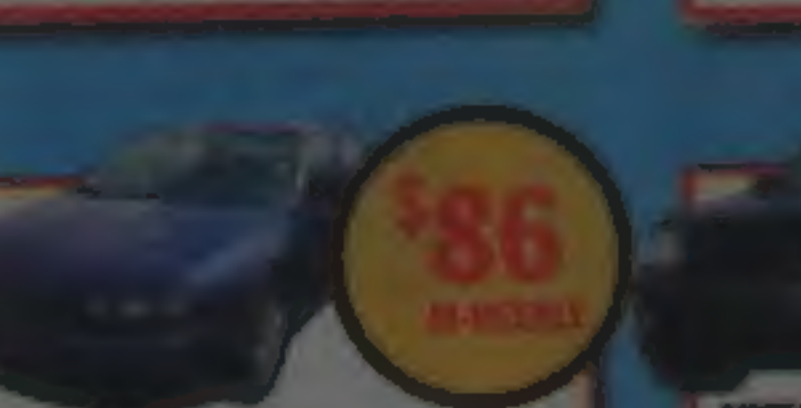
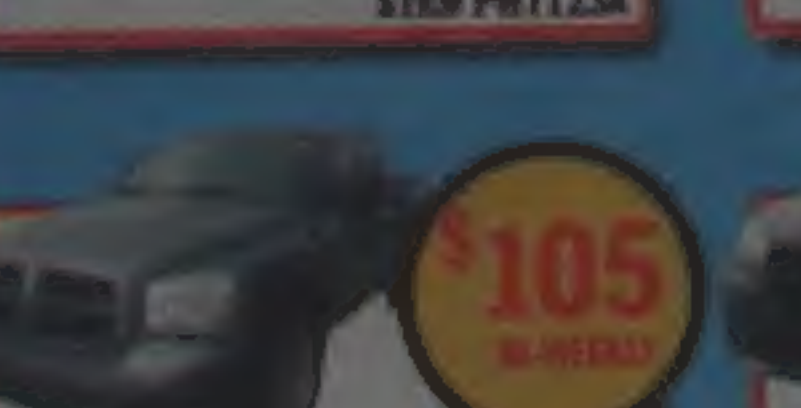
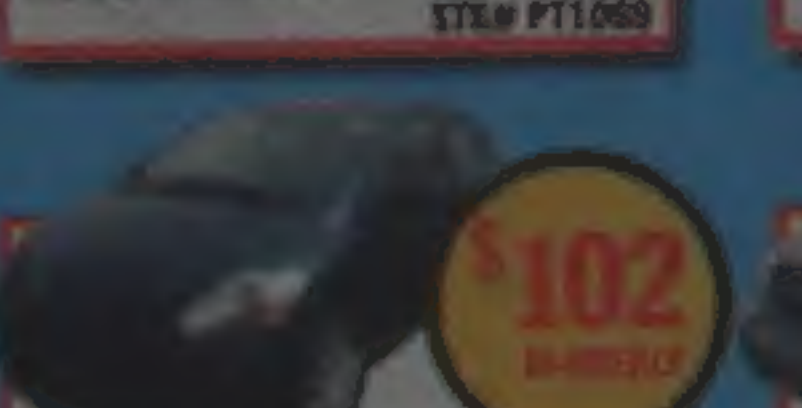
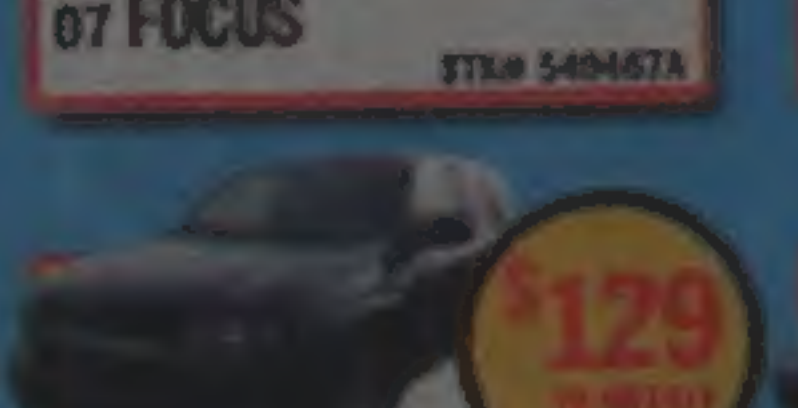
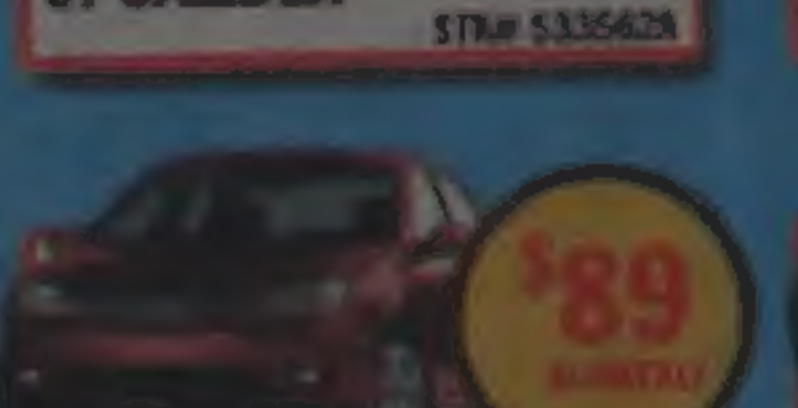
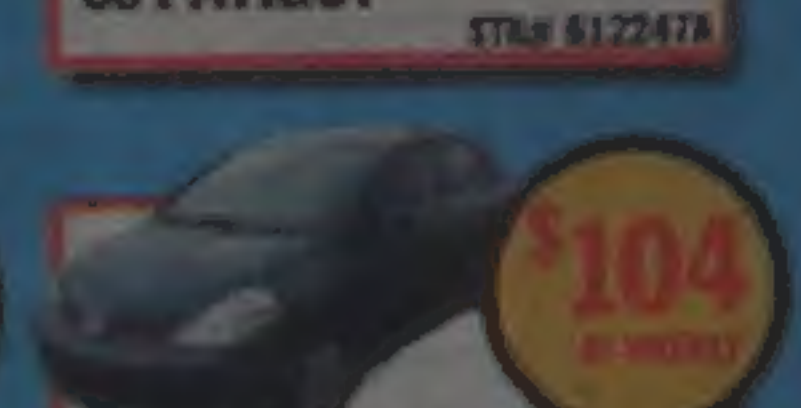
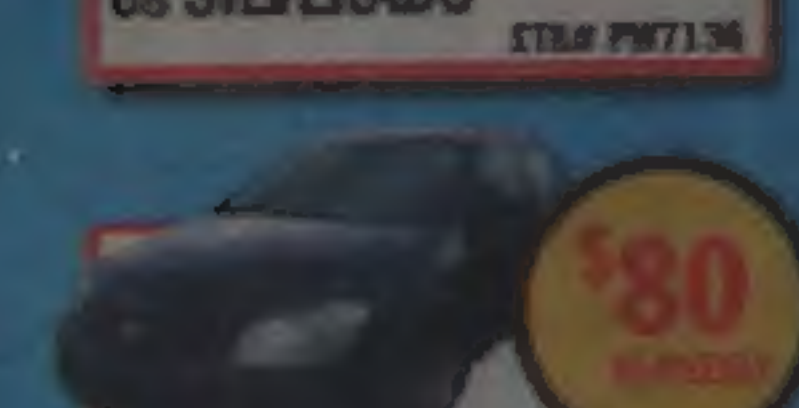
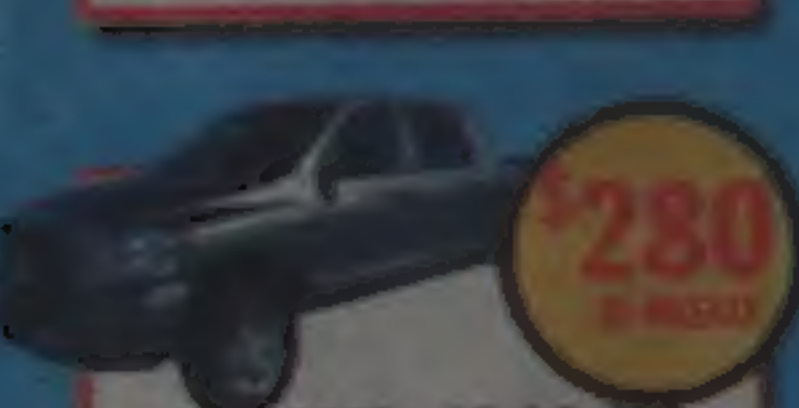
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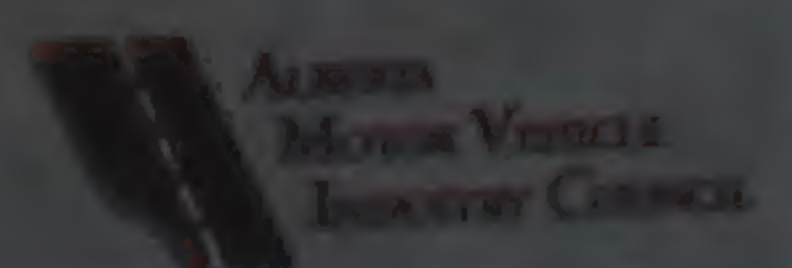
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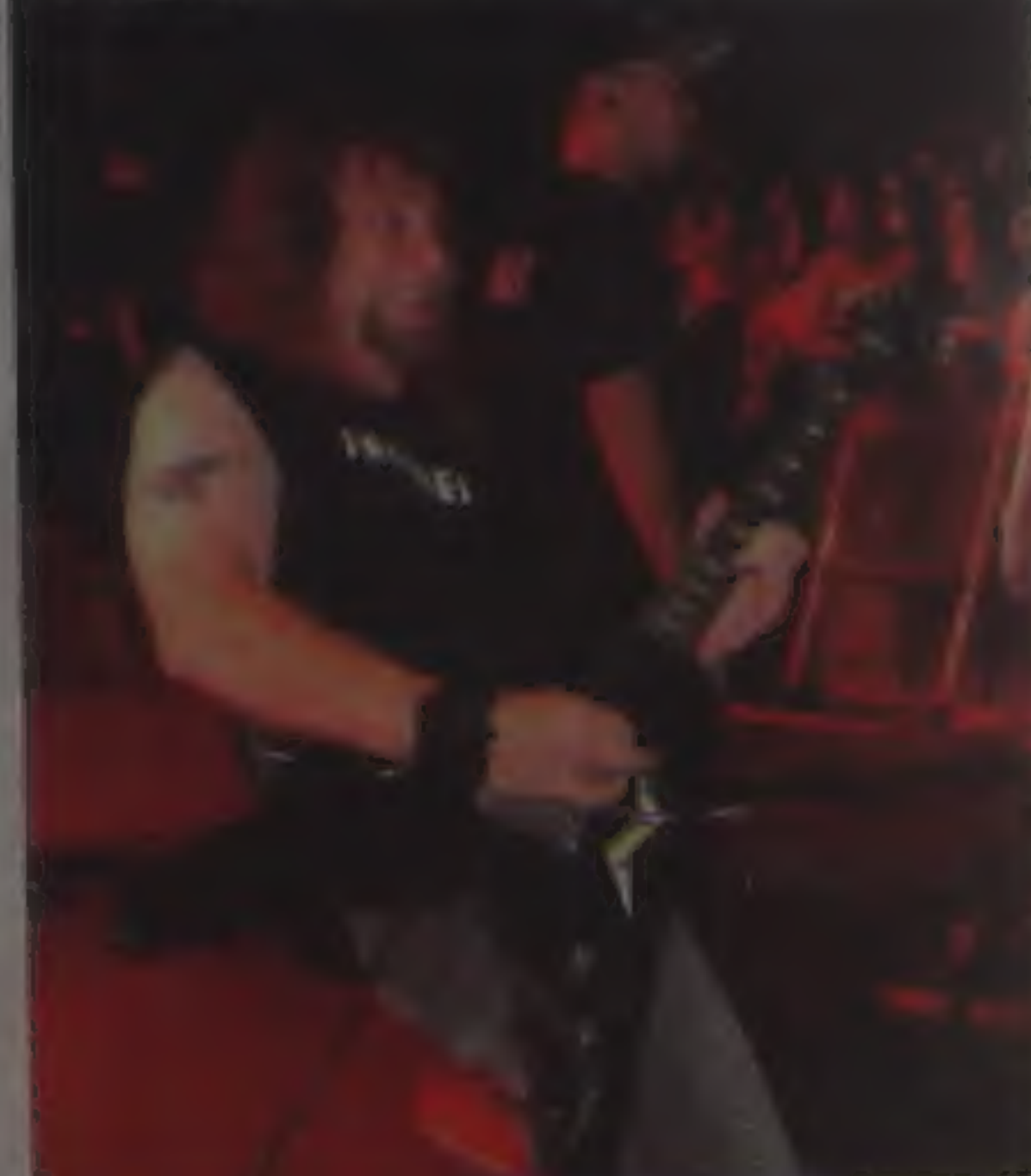
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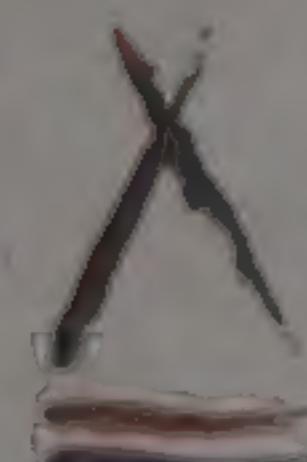
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Letters

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NORWAY AND THE DAMAGE DONE

I grow weary of the wonderful Norwegians being trotted out as an example of a socially responsible group for removing Barrick Gold from their investment portfolio ("A step forward on corporate social responsibility," May 28 - Jun 3, 2009). The pot is calling the kettle black. From the January 22, 2009 issue of the Economist magazine:

"Yet for all its environmental piety, Norway is also a prodigious polluter. Its greenhouse-gas emissions have grown 15 percent since it adopted the carbon tax. They are still rising, and are likely to continue to do so until 2012, according to Mr. Stoltenberg. As it is, Norway spews out more emissions per head than many other countries in Europe. And, in the eyes of many environmentalists, these statistics understate the damage Norway is doing to the atmosphere. It is the world's third-biggest exporter of gas and fourth-biggest exporter of oil. The process of extracting these fuels from below the North Sea releases some greenhouse gases within Norway itself. But when the oil and gas Norway exports are burned abroad, they generate far more emissions."

When the government says Norway will be carbon neutral by 2030, it is taking only domestic emissions into account, not the much larger amount embedded in its hydro-carbon exports. By contrast, it does intend

to count emissions cuts it has paid for overseas towards the goal of carbon neutrality. Those offsets will be paid for in part with revenue from oil and gas. In short, Norway is profiting handsomely at the planet's expense, while spending a small share of the proceeds on projects to reverse a fraction of the damage done."

Don't believe the hype.

Iain Allen, P. Geo.

Global Spatial Data Systems Coordinator, Barrick Gold Corp.

HOW I REMEMBER IT IS ...

After many years of living in Kelowna, last night while having dinner and wine with a old friend from Winnipeg, she brought to my attention your old story posted on your website on the Highlevel Diner ("Beg, borrow and feel," Nov 6 - Nov 12, 2008).

Your story used the celebration of Highlevel Diner's 26 years, which was pleasing to see, but in it you quoted the telling by Kim Franklin of the hows and whos of the origins of the Diner those many years ago. Her depiction, I must say, was less than full representation of events.

The group of dumb and crazy guys she referred to were not the creative and motivating force behind Highlevel Diner. Kim was there, along with eventually 25 other shareholders who were all approached and persuaded to either

put up cash or services to be part of what was to become Highlevel Diner.

The seminal idea, leg work, negotiations, interior design, menu creation and subsequent running of the operation was not this group of crazy guys but rather the singular effort of Jon Peter Christoff, a third-generation food service family from Toronto recently arrived to what was then the barren restaurant scene in Edmonton.

Over time, with the willingness of whom was to become a good friend, landlord Pat Turner, I also created the Sugar Bowls and Café Bijou.

Kim was recruited to work in the diner, as were many other shareholders at the time. She was, I will say, very good at her job, but so were many others because of the tone that was set by me. Abel, who now owns the Sugar Bowl (along with other establishments), was my bus boy (the best I ever hired) for many years.

The loose interpretation given by Kim of the Diner's beginnings does not do the history of Edmonton's most iconic eating establishment and particularly me any real justice, so I felt moved to set the record straight.

I am sure maybe a small thing to others, but after all these years please realizes that every artist, of which I consider myself, wants to be credited for their creation.

Jon Peter Christoff

EDITORIAL

Vuepoint

Giving it away, twice

SCOTT HARRIS
//SCOTT@VUEWEEKLY.COM

It seems ironic that at almost the same moment the government of Canada was committing an additional \$7.1 billion to join Ontario the United States as owners of flailing auto giant GM—money Prime Minister Stephen Harper admits will likely never be repaid, making "loan" a bit of an odd thing to call it—a government fiscal update obtained under a freedom of information request revealed the Harper Conservatives have a broad swath of Crown corporations under review for potential privatization.

The update reveals the Department of Finance is looking at a number of Crown corporations which are "not self-sustaining" and could be sold off in the future as part of the federal government's Crown asset review, which was announced last November. Nine Crown corporations are identified, including the CBC, Via Rail, Atomic Energy of Canada Ltd. (AECL) and the National Arts Centre.

Opposition parties and groups like Friends of Canadian Broadcasting jumped on the report, accusing the

Harper government of attempting to dump publicly owned assets for ideological reasons. The report is especially alarming in light of the government's announcement last week that it would be selling off the Candu reactor business of AECL—one of the assets listed in the review—to private investors

With this year's deficit now projected to reach a whopping \$50 billion, including government handouts to a dying automaker now at over \$13 billion, one can understand why Finance Minister Jim Flaherty might be flipping over pretty much every couch cushion he can find, and the federal budget is counting on the asset review and the resulting sales to raise \$4 billion to avoid the deficit growing even larger.

Under questioning in the House of Commons, Flaherty defended the review and said there would be no "fire sale" of assets, including that the CBC was safe from review for this year. But with Stephen Harper's longstanding derision for the CBC and the lessons of the economic meltdown clearly lost on the Conservatives, Canadians should be much more vigilant in keeping an eye on what the government is trying to unload to make a quick buck. Privatization is only an easy street in one direction. **V**

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T: 780.426.1996 F: 780.426.2889 E: OFFICE@VUEWEEKLY.COM W: VUEWEEKLY.COM

EDITOR / PUBLISHER RON GARTH // ron@vueweekly.com
NEWS EDITOR SCOTT HARRIS // news@vueweekly.com
ARTS / FILM EDITOR DAVID BERRY // david@vueweekly.com
MUSIC EDITOR EDEN MUNRO // eden@vueweekly.com
DISH EDITOR BRYAN BIRTLES // bryan@vueweekly.com
OUTDOOR ADVENTURE EDITOR JEREMY DERKSEN // snowzone@vueweekly.com
ASSOCIATE MUSIC EDITOR BRYAN BIRTLES // bryan@vueweekly.com
CREATIVE SERVICES MANAGER MICHAEL SIEK // mike@vueweekly.com
ART DIRECTOR VIKKI WIERCINSKI // vikki@vueweekly.com
SENIOR GRAPHIC DESIGNER LYLE BELL // lyle@vueweekly.com
GRAPHIC DESIGNER PETE NGUYEN // pete@vueweekly.com
WEB/MULTIMEDIA MANAGER TREVOR KJORLIEN // trevor@vueweekly.com
WEB/MULTIMEDIA ROB BUTZ // butz@vueweekly.com
LISTINGS GLENYS SWITZER // glenys@vueweekly.com

SALES AND MARKETING MANAGER ROB LIGHTFOOT // rob@vueweekly.com
LOCAL ADVERTISING 780.426.1996 // advertising@vueweekly.com
CLASSIFIED ADVERTISING 780.426.1996 // classifieds@vueweekly.com
NATIONAL ADVERTISING DPS MEDIA // 416.413.9291
ADMINISTRATION/DISTRIBUTION MIKE GARTH // michael@vueweekly.com
ADMINISTRATION/PROMOTIONS AARON GETZ // aaron@vueweekly.com

CONTRIBUTORS Ricardo Acuña, Mike Angus, Paul Blinov, Josef Braun, Rob Brezsky, Jonathan Busch, Gwynne Dyer, Serena Fairbrother, Jason Foster, Tamara Gorzalka, James Grisdal, Sarah Hamilton, Jan Hostyn, Connie Howard, Whitey Houston, Susan Karp, Fawnda Withrush, Andrea Nemerson, Stephen Notley, Roland Pemberton, Samantha Power, Steven Sandor, Adam Waldron-Blain, Darren Zenko

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Spreading the green around

Innovative project aims to make eco-friendly housing more accessible

SCOTT HARRIS
// SCOTT@VUEWEEKLY.COM

Here's the predicament: you're a green-minded Edmontonian who owns an older home with bad windows, an old, creaky furnace and high power bills. You know that retrofitting your house to make it more energy efficient will significantly reduce your personal carbon emissions while at the same time saving you money on your monthly utility bills, but you just don't have the money up front to get the work done. Or you're confused when you try to navigate the maze of different incentives for home retrofits offered by the various levels of government. Or you've decided to upgrade your house, but find yourself stymied when it comes to finding the right contractors for the job.

It's barriers like these that stop most homeowners in the city from upgrading their home and significantly reducing their own greenhouse gas emissions—it's estimated that a third to half of Canadians' personal carbon emissions are from their homes—despite the smorgasbord of recent government incentives offered to encourage green retrofits.

But the Greater Edmonton Alliance (GEA), a grassroots coalition of about 30 community organizations, faith groups, unions and small businesses, has recently launched a project called **Sustainable Works** which it hopes will kickstart energy-saving retrofits in the city, and at the same time create hundreds of new jobs in the emerging green economy.

"The main aims of Sustainable Works are three points," explains Omar Yaqub, GEA's Sustainable Works director. "The first is creating green-collar jobs, the second is making utilities more affordable and the third is reducing our carbon footprint. How do we make those things happen? The key to unlocking these three things is eco-refits, not done by an individual, but at a community level—working with unions, working with church groups, working with community organizations to really organize neighbourhoods rather than just individual houses and one-offs. By so doing we really unlock the potential of working together and we get benefits from better purchasing."

The idea is that GEA, through its network of community groups, will organize a number of homeowners in a given community who are interested in having retrofits done on their houses and connect them all with pre-screened energy auditors and multi-trade contractors who can carry out all the work required. Because GEA plans to deliver a number

of houses located near one another as a single contract, they can negotiate preferential pricing with contractors and bulk buy things like windows and furnaces, further driving down the cost of the upgrades. GEA project managers also do the work of pooling and applying for the various government incentives and grants available to homeowners, and carry out quality-assurance checks on the work at the end of the process, streamlining what is now a daunting process for homeowners.

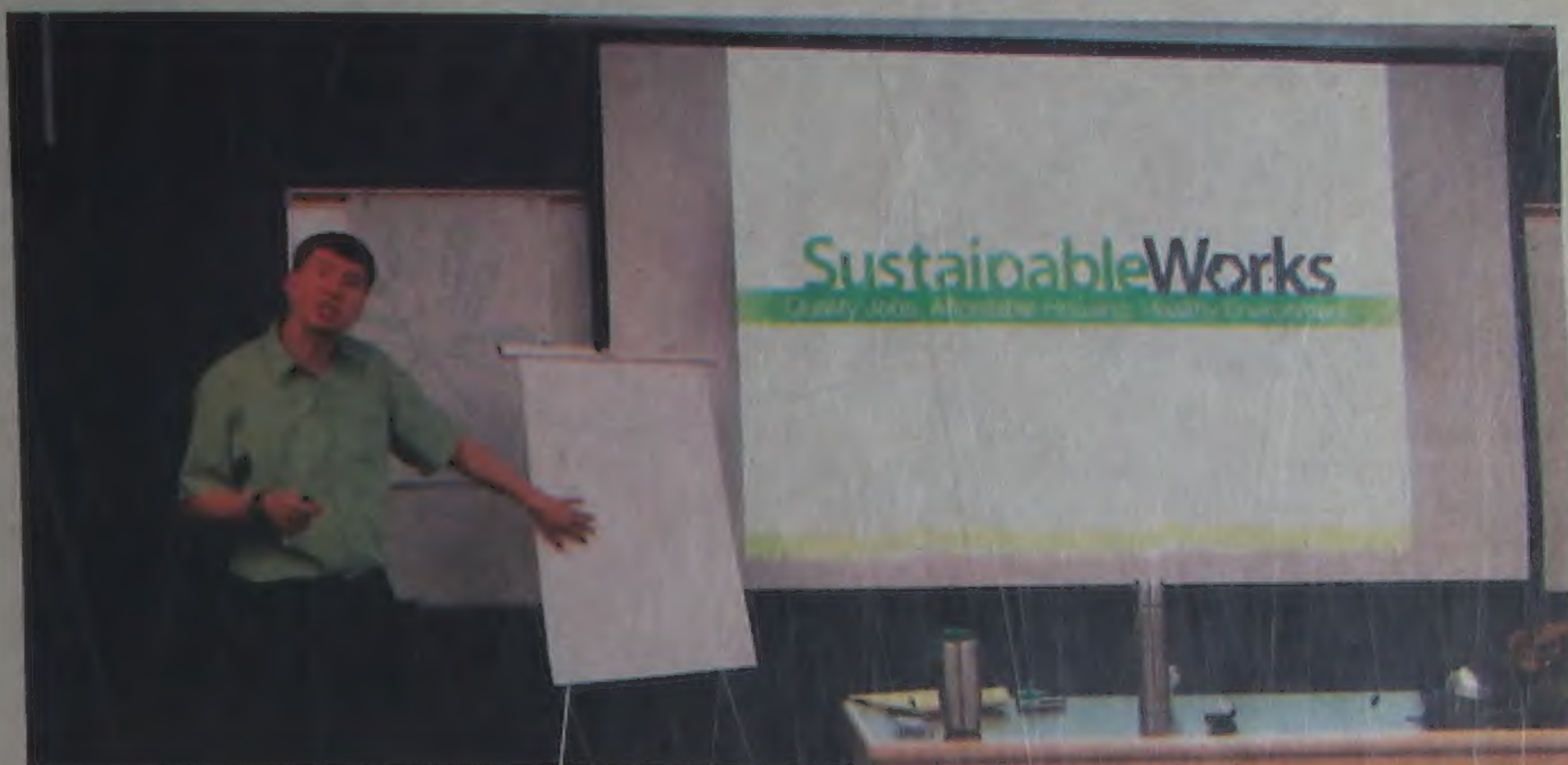
"If you're going to retrofit your house you've got to get an audit, you've got to interpret that audit, you've got to phone this contractor, this contractor, this contractor, you've got to figure out a way to pay for it and you've got to figure out whether you actually get a savings on your bills, a return on that up-front capital layout," explains Michael Walters, GEA's lead organizer. "It's pretty complex; that's why most people don't do it. So what Sustainable Works does is put that all together, so it's like one-stop shopping."

In return for being given the opportunity to bid on these large-scale work orders, contractors are required to pay workers a living wage and offer job opportunities to marginalized groups, such as youth and recent immigrants, something Walters says he's heard over and over again is desperately needed in the communities GEA works with.

"We pre-qualify these contractors based on [those criteria]," Walters says. "The big underlying principle behind all this is shifting away from this myth of individual consumption to doing things as a community. The trade-off for the contractors is that if they want this work they've got to take these apprentices and give them opportunities to get into good jobs."

The final piece of the puzzle, says Yaqub, is removing the up-front financial barrier faced by families.

"The biggest thing for most people is the capital outlay costs. Everyone can agree that it makes a lot of sense to put in that new furnace, but they say, 'I'd really love to, but I just don't have the money to plunk down right now.' Even though you know it's going to pay for itself in three to four years, a lot of people resist doing it because they don't have enough money up front," he says. "And this is especially a big concern for people living at the margins, for people in affordable housing, the people who would benefit the most from having an extra \$100 in their pocket: they're the ones who aren't able to take advantage of it because they



LET'S BUILD SOMETHING TOGETHER >> Michael Walters of the Greater Edmonton Alliance leads a training session for Sustainable Works organizers // Mike Thomas

don't have that \$3000 to put up."

To get over that hurdle, Yaqub says GEA plans to negotiate with financial institutions and utility providers to completely remove the up-front costs from the process by allowing homeowners to pay off the cost of the upgrades through their monthly power bills. Partner financial institutions would offer low-interest loans to pay for the renovations at the outset, and homeowners would continue to pay their utility bills at pre-retrofit levels, with utility companies passing the difference back to the financial institution until the balance of the loan is paid off, at which time the family's utility bills drop and the money is freed up to lend to another house and so on.

"We have something where there's a well understood, appreciable payoff—you know that over a few years this will pay for itself—you know that there's a house—there's a tangible asset to tie it to—and you know that it'll benefit the environment, so there's a lot of really good reasons for organizations to get involved in the financing part of this."

GEA estimates that the average retrofit will cost between \$15 000 and \$20 000, with a five- to seven-year payoff period, but as power costs rise the time needed to pay off the loan shrinks. Walters says a rotating fund of roughly \$25 million, which could come from either financial institutions or government funding, will likely be required for the project.

At least that's the plan. While Sustainable Works is based on similar projects in Washington State—which have

completed 800 retrofits in the first year alone, with plans to do another 2400 in the coming year thanks to a recent state bill that will give the program \$34 million in funding—the project in Edmonton is only in the pilot phase.

GEA has already negotiated reduced rates for energy audits and has secured the support of a number of provincial unions for the program. Fifteen houses in Edmonton, including seven affordable housing units provided by E4C and a church, are currently undergoing energy audits through the program and will start retrofits next month. A grassroots training session on May 30 trained over 50 volunteers who will now go into their communities to talk about the program, with the goal of securing pledges from 500 homeowners who agree to have energy audits and retrofits done under the Sustainable Works banner.

Walters says successfully carrying out the pilot projects this summer and demonstrating that GEA has the capacity to organize and deliver a large number of homes wanting retrofits are in preparation for a November assembly which will bring together financial institutions, utility companies and governments to sign onto the program.

"When we can work together and get 500 people pledging for an audit, getting a neighbourhood pledging to do refits, that's when we really realize these untapped savings," adds Yaqub. "That's when we can make demands of governments or demands of utilities, when we all speak up."

While Sustainable Works is still in its infancy, the potential impacts are

significant. Yaqub says GEA hopes to complete 500 retrofits in 2010 and 2500 more homes in 2011, similar to the number planned this year in the Pacific Northwest, which have shown impressive results.

"In Spokane—and this is a fifth the size of Edmonton—they've created about 170 new jobs, 60 apprenticeship positions, they've eliminated about 10 000 tonnes of carbon emissions," Yaqub says. "They've enabled about \$15 million in new construction and they've saved about \$3 million in utility bills for the families in their first year."

More important than the numbers, Walters says, is the potential to give a far more diverse cross-section of Edmontonians the opportunity to benefit—both in job opportunities and in reducing their energy consumption—from a less carbon-intensive lifestyle.

"In the current system nobody really has any power whatsoever over utility companies. When you get your bill you can't phone them up and negotiate with them, you just have to pay it or they're going to cut you off. What we're trying to create is a more community-congruent system where you have some power just by needing less," Walters says. "We use the term 'eco-equity' because, like local food, retrofits are a middle- and upper-class game. If you don't have any money you can't participate. So this removes that barrier. So many of the pilots are being done on affordable housing projects and the working poor and the working-class families that can't afford to lay out the money up front. So it brings energy efficiency to the poor." ▽



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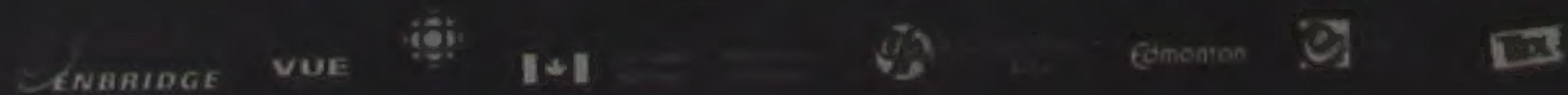
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Critics charge bias, hypocrisy in
new rules on municipal elections

SAMANTHA POWER
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Municipal elections in Alberta may become more transparent with the passage of a provincial bill which restricts the amount of money candidates at the local level will be allowed to raise and who they can raise it from, but not everyone is happy with the changes.

Bill 203, which passed third reading on May 23, limits campaign donations from any one organization to \$5000 per candidate, defines the types of organizations that can donate and requires candidates to disclose all donors who contribute more than \$500. It also requires that campaign surpluses must be carried forward to the next election, and if not used for re-election be put toward the municipality or a registered charity.

"We're not asking municipal candidates to do anything not required of us provincially," according to Jeff Johnson, the Conservative MLA for Athabasca-Redwater, who sponsored the bill.

While the bill in itself is a step forward for transparency—as many city councilors, union representatives and opposition parties have stated—union representatives are worried the limitation on organizational contributions might show a bias in favour of corporate donations.

"It would be a lot easier for businesses to get around the \$5000 limit," explains Gil McGowan, the president of the Alberta Federation of Labour. "A union such as CUPE which represents a number of civic service workers would be limited to a \$5000 contribution, even though they represent a number of different locals. A business could donate through several different corporate entities according to the definitions laid out."

McGowan says he's worried about the impact a business advantage may have on the next race for the mayor's seat.

"Mayoral elections are big-time political events that require significant budgets and so the legislation will have a big impact on the way mayoral campaigns are run," he argues. "If the rules aren't tightened up to the business and corporate sector, this bill may do the opposite of what it purports to want to do; we may inadvertently end up making it easier for businesses to influence government."

McGowan suggests the provincial government might actually have a specific interest in restricting contributions from unions and non-profit organizations.

"Traditionally, progressive groups have been a lot more successful electing candidates municipally and this bill may work to support more conservative candidates municipally," he suggests.

Speaking to the bill during debate in the legislature, NDP MLA Rachel Notley

shared some of McGowan's concerns.

"You are putting rules in place, which I believe have merit, but then applying them differently to two different groups," Notley said, adding that the new rules will make it difficult for unions when it comes to deciding which candidate's campaign to support. "To suggest that local is part of the same local with a completely different employer somewhere else in the province where they've never discussed the merits of that particular candidate they can't coordinate whether it's better to give to Candidate A in Edmonton or Candidate B in Calgary, that is, I think, an onerous position to put these locals into."

Municipal candidates do not often receive individual donations upwards of \$5000, but mayoral races in Calgary and Edmonton can be competitive contests running up high bills. Edmonton Mayor Stephen Mandel, for example, had a dozen donors over the \$5000 limit in the last election.

But Johnson believes the bill won't have a major impact on municipal races given how rare large-sum donations are.

"We looked at the number and size of donations received and very few candidates were receiving donations above \$5000," he says. "What it does do is clarify donations to the public and prevent undue influence."

But Larry Booi, the chair of Public Interest Alberta's Democracy Taskforce, which has for years called for campaign finance reform, says if the province is serious about preventing such influence it should start in its own backyard.

"It's hypocrisy," Booi says. "We're saying if it's a good idea to ensure democracy at a municipal level and in third party donations and advertising, why not clean up your own act? There was a lot of concern with the way the last Conservative leadership contest was run with very little in the way of accountability and restrictions on leadership donations. Look at the federal rules, which limit donations to leadership campaigns at \$1100. It establishes that parties are not democracy-free zones, there are laws to ensure transparency and the public good."

Although the provincial rules for contributions to individual campaigns are the same as those approved in Bill 203, Booi maintains the province failed to recognize an opportunity to limit themselves.

"The big problems were not here. If this were a part of a comprehensive approach to make campaign finance more democratic you'd probably have people finding these things reasonable, but when you're telling unions they're restricted but you don't put any rules on yourself and in your own leadership contest and party then it looks like hypocrisy." **V**

Keeping natural options open

Some victims of illness, even very serious illness, prefer gentle organic treatments over pharmaceutical ones, and defend the right to choose their medicine. Having suffered anaphylactic shock as a result of an antibiotic 30 years ago, and having watched one too many friends and relatives suffer chemotherapy and not survive, I'm passionate about defending alternatives in medicine. Which is how I met Karri Stokely.

In 1995, a week after the C-section that delivered her second child, she got very ill—infection and septic shock as a complication of surgery. A stay in the intensive care unit followed, then a long, slow convalescence at home. "In the months to follow, I never really felt like I bounced back," she says. "I just had no energy." Her ob-gyn was at a loss, so she went on a quest for a doctor who might be able to help. She got tested for rheumatoid arthritis, Lyme disease, Rocky Mountain spotted fever, mononucleosis. Everything was inconclusive, and she was prescribed Prozac.

In June of 1996, she finally saw a hematologist, who suspected liver disease, but also did an HIV test, just to cover all the bases. It came back positive. She was sent to an infectious disease specialist, who ran more blood work. T-cell count: 29; viral load: 58 000; diagnosis: AIDS. She was told she'd be lucky to have six months, to make out a will and get her affairs in order.

She reacted with the expected shock. "I could hear my husband crying, time

seemed to stop, everything seemed a hundred miles away," she told me. "It was surreal. What I couldn't figure out was how I could possibly have contracted HIV. I was low-risk in every way, in a monogamous relationship, and had had only a few boyfriends in high school and college."

Neither her children, nor her husband, with whom she'd always had unprotected sex, tested positive, something for which she was extremely thankful. She started immediately on an AIDS cocktail: AZT, 3TC, Crixivan and Bactrim for about five years; then AZT, 3TC and Sustiva for another six.

Within months, insomnia, painful jumpy legs, muscle cramps, hair loss, nausea, vomiting, fatigue and headaches were her constant companions. "I was 29 at the time," she says. "Nothing really helped. I'd be at the park with the kids, and would tell my friends I was feeling pretty good, then go throw up in the bushes. The last three years on medications I started getting migraines too, a couple of times a month. They kept me in bed for days at a time, vomiting."

With time, she began to look and feel like someone with advanced AIDS. And then, completely by accident, her husband Joe came across Robin Scovill's film *The Other Side of AIDS*. He felt compelled to watch, and then do some reading. Karri was skeptical. "I told him it sounds kind of odd, but sure, I'll look," she remembers, "and then I got drawn in,

started reading everything I could get my hands on about the topic."

And then she went off the medications that her doctor said were her only chance at postponing death. Her T-cell counts dropped again, her viral load went up, she felt horrible, and her doctor was angry with her. "I assumed that my symptoms at that point were detox or withdrawal effects, but I had moments when I wondered if I'd done the right thing going off my medication. But my husband was very supportive, and we were convinced I'd get through somehow."

She had found a naturopathic doctor who understood immune deficiency holistically, one who understood the immune stress introduced with the many health interventions she'd experienced—surgery, anesthetic, antibiotics, years of medications and withdrawal from medications are all known to cause immune suppression whether HIV is present or not.

Off her cocktail of medications for over two years now, and having been out running earlier that morning, she says she's feeling great. "I haven't had a headache since that awful time," she tells me, sounding really, really good.

Given that AIDS medications are known to be cytotoxic and to profoundly stress the liver (medication-induced liver failure is the most common cause of death in people with treated AIDS), and given that quality of life on them for her was quickly dissolving, it sounds to me like it was a reasonable choice for her, a choice I hope we never have taken from us. ▽

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June 5 & 26
7-9 am @ 109 Street & 88 Avenue

June 12
7-9 am @ Churchill Square
(Pancakes)

June 19
7-9 am @ 109 Street & 97 Avenue

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June 11
7-9:30 pm @ Harcourt House Arts
Centre - 10215 - 112 Street

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June 11 & 25
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Bike Salons

June 9, 23
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(6510 - 111 Street)
June 16, 30
7 pm @ Credo Café
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PREVUE // BIL'IN TOUR: OCCUPATION ON TRIAL

Seeking a settlement on settlements

Palestinian village takes its fight against the Israeli occupation to Canadian courts and Canadian public

BRYAN BIRTLES
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In a somewhat stunning reminder of the way the globalization of commerce has connected the whole world in recent decades, two Canadian companies are being accused of war crimes and are being sued in Canada by the village of Bil'in, located in Palestine's occupied West Bank.

Green Park and Green Mount International, two Québec-based construction companies, are facing accusations that their construction efforts in the occupied territories violate international law and can be considered war crimes. Violating article 49 of the Fourth Geneva Convention—which states, in part, "The Occupying Power shall not deport or transfer parts of its own civilian population into the territory it occupies"—Green Park and Green Mount are building settlements on behalf of Israel, for Israeli civilians on land that belongs to Palestinians.

"We're accusing the corporations in aiding and abetting Israel in committing a war crime, and also in violating Canadian law by doing so," explains Emily Schaeffer, an Israeli lawyer representing the village of Bil'in. "They are marketing, selling and constructing settlements for Israeli

civilians on Palestinian land, on occupied land in the occupied territories. That is a violation of international law, and it's also a violation of Canadian law because Canadian federal law has incorporated international humanitarian law specifically addressing this point."

It's this incorporation of international law into Canadian law that has allowed the village to take their case abroad. Because Israel's legal system has thus far refused to return all of the land taken from the village of Bil'in through the building of the separation wall and the expansion of illegal Israeli settlements—which are estimated to have confiscated as much as 60 per cent of the village's land—the villagers and their representatives feel they have no choice but to take their struggle for justice to an international arena.

"When the Israeli Supreme Court and government can't declare settlements illegal—even though international law says so very clearly—it's time to go seek other means of getting justice," says Schaeffer. "The fact that Canada has this opportunity for us is not a beautiful thing—it's a sign that our government is failing and we have to go abroad."

The land seized by Israel for settlement is land that Palestinians were not living on—which made it easier for



WHY NOT TAKE OLIVE ME? >> Illegal Israeli settlements in the occupied West Bank confiscate prime agricultural land owned by Palestinians // Scott Harris

be confiscated—but it was the village's agricultural land. Stripping the village of the resources that come from the olive trees and other crops grown on the now-occupied land has drastically affected the quality of life in Bil'in. The village's official website states that Bil'in is "struggling to exist," and describes how the wall has "strangl[ed] the village ... creating an open air prison for Bil'in's inhabitants."

Because the Israeli government declared the confiscated land to be state land, it was able to then award it to Green Park and Green Mount to be developed. In this way, the Israeli state has been able to sidestep responsibility for bringing settlers into the territory it occupies, and has passed that responsibility onto the corporations it gave the land to. As Schaeffer explains, the court case she will fight at the end of June in a Montréal courtroom will determine the level of responsibility a corporation has in participating in a war crime.

"The facts are not in dispute—Green Park is very openly building these settlements and marketing them. If you take an aerial photo of the settlement you'll see a giant Green Park sign, so it's not that they dispute that. They dispute that they should be liable given the fact that Israel gave them permission," she says. "The real battle is whether or not the Canadian court will say, 'We have jurisdiction over this case and we're not confused over the property-law issues that the defendants are trying to bring up in this case. We see this as occupied territory, we see construction for occupying civilians within an occupied territory as illegal and therefore we'll rule on this issue.'"

Prior to the court case actually being fought, however, a speaking tour has been arranged for Schaeffer which will see her crisscross the country throughout June, including a stop in Edmonton on June 10, to raise awareness about the legal battle, as well as the creative ways the people of Bil'in have struggled for more than four years against the forces of occupation.

"I want to concentrate on what is the point, what does the wall mean. I think Bil'in is a microcosm for all of the ills of the occupation on Palestinian life in a very real and daily sense. I want to

bring out what the occupation means on a daily basis and what international law has to say about it and also highlight the case and show Canadians how they're connected, how we're all connected, how these seemingly localized conflicts actually impact all of us," she says. "The other thing is I want to highlight Bil'in as not only a microcosm for the trademarks of the occupation and the injustice that's happening but also as a village that's fighting back in very creative ways and fighting back in a very persistent way, which includes their weekly non-violent demonstrations, but also turning to Israelis to defend them in the Israeli court. [It's] a tribute to their perseverance and also to their commitment to cooperation."

Whether or not the court battle itself is successful, Schaeffer is proud of the way that her work and the work of the villagers has raised awareness internationally of the struggle that Palestinians face from the Israeli occupation. It is her hope that by taking the legal battle out of the hands of the country that is occupying the land in the first place, pressure will be put on Israel to rethink the way it has disregarded international law in terms of the settlement movement.

"This opportunity to bring this case to Canada is hopefully the beginning of something that will cause us to see winds of change both in the sense of bringing the issue to the wider public, but also bringing the legal status to other systems as a counterbalance to what's happening in Israel, which, as I said before, I think is a corrupt democratic system—hopefully we'll put pressure on the legal system to make it rethink itself," she says. "This litigation—if it even gets out the door of these preliminary hearings—is already a success and I would say even the fact that we've brought suit is already a minor victory in terms of the attention we've gotten and the press that we'll generate."

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Haunted by Tiananmen

It would be child's play to take out North Korea's nuclear facilities in a single coordinated strike. The North Korean air force is not modern enough to stop US or Russian or even Chinese strike aircraft. The country's few nuclear weapons are not deliverable by missile yet, so even if one or more of them did survive the first strike, Pyongyang could not hit back with nukes.

So why don't the countries that worry about North Korea nuclear weapons skip the endless haggling with a regime that does not bargain in good faith, and just use their superior weapons to strike the nuclear card from North Korea's hand? Surely they aren't afraid of a conventional land invasion of the South by the North.

The North Korean army is large, but without air cover it would be torn to shreds in a matter of days, or even hours.



This is the 21st century, and an army that cannot protect itself from air attack is just a bunch of dead men walking. There must be some further consideration that keeps the option of a preventive attack on North Korea off the table.

There is. It is called China. It is a very long time since Mao Tse-tung declared that China and North Korea were "as close as lips and teeth." Today's Beijing has little sympathy for a fellow Communist regime in Pyongyang that is not only brutally repressive but also an abject economic failure. North Korea has even reverted to dynastic rule, and other medieval phenomena like famine have become chronic there.

North Korea is an embarrassment to the Communist system that the Chinese regime uses to justify its own monopoly of power. Nevertheless, the Beijing regime

cannot run the risk of letting Kim Jong-il's moth-eaten regime simply collapse, which would be the probable result of a successful disarming strike against Pyongyang's nuclear weapons.

Regime collapse in Pyongyang would send a flood of destitute North Korean refugees across the frontier into China, and they might carry the infection with them. What China worries about is regime collapse in Beijing.

It is 20 years this week since the pro-democracy movement in China was crushed when troops and tanks swept into Tiananmen Square on June 4, 1988 and massacred hundreds or even thousands of students. The regime officially dismisses the protesters who camped peacefully on the square for weeks as "hooligans," but it is still haunted by the fear that the Chinese people might some day demand their country back.

Even in good times, the Chinese government is acutely aware that it is among the last surviving Communist regimes in the world, and that the ideology on which it bases its right to rule is essentially dead in the eyes of the people it rules. It could face a potentially fatal challenge very fast if things went wrong, and it knows it. That was what happened in 1989.

Right-thinking liberals insist that the regime overreacted in 1989: if it had agreed to talk to the students instead of killing them, everything would have been all right. Zhao Ziyang, then general secretary of the Communist Party, who was dismissed and put under house arrest for the rest of his life, believed that to the day he died: "Most people were only asking us to correct our flaws, not attempting to overthrow our political system."

Maybe that is what most people wanted in Tiananmen Square. In June of 1989, but if the regime had started to make concessions it would have been gone by the end of the year. That was what happened in Poland, East Germany, Czechoslovakia, Romania, eventually even in

the Soviet Union itself. It would have happened in China, too.

The lesson that the Chinese Communist Party has learned from 1989 is that there must be no more examples of collapsing Communist regimes, especially on China's borders. The danger of infection, however remote, is too great to be tolerated, so North Korea's regime must survive.

Beijing has said that it is "resolutely opposed" to North Korea's nuclear test, but it will not allow the Pyongyang regime to be overthrown. So no disarming strike against North Korea is possible, and the next stage in the crisis is likely to happen at sea when some North Korean ship suspected of carrying nuclear contraband is stopped.

Or you could just have a nasty incident between the fishing fleets jostling for the best positions near the disputed sea border between North and South Korea.

Gwynne Dyer is a London-based independent journalist whose articles are published in 45 countries. His column appears each week in *Vue Weekly*.



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Still waiting on the last 95 recommendations

'Inspiring Education' dialogue just one more example of government spin and PR disguised as consultation

RICARDO ACUÑA

Although most Albertans are likely not aware of it, their government is currently engaged in a dialogue with them. In fact, Dave Hancock, Alberta's minister of education, recently stated that the goal through this process was to have a conversation with all Albertans, and as far as he's concerned, that is exactly what is happening.

In case you missed this conversation the government is having with you, what I am talking about is the government's latest project to look at and overhaul the provincial education system. The project is called "Inspiring Education: A Dialogue with Albertans," and involves 10 community conversations around the province, a series of resources for Albertans who want to hold their own conversations, and an online discussion forum complete with blogs and tweets.

The idea behind the project is to discover what education in Alberta should look like 20 years from now in order to ensure Alberta's civic and economic success. A steering committee made up of government MLAs and community members has been appointed to guide the process and act as ambassadors for the project. A second committee, called the working committee, will actually take what comes out of the dialogue and come up with a vision and education policy framework, which will supposedly describe the overall direction, principles and long-term goals for the delivery of education in Alberta.

Sounds great, doesn't it? The provincial government of Alberta actually engaged in developing a long-term vision for a major policy area with direct and extensive input from the people of the province.

The questions, of course, as with any government process designed to consult Albertans, are whether the consultation will be genuine and whether the process will result in any significant change to government policy. Albertans have become wary of consultation processes designed primarily as public relations exercises which are so contrived and controlled that only one set of outcomes is possible—the ones the government was going to proceed with anyway.

The fact that the front page of the "Inspiring Education" website clearly states that this project "is different from a public consultation," highlighting the degree to which the government is aware of Albertans' cynicism about these processes. But aside from the rhetoric, the government has not done anything concrete that would actually make this process different.

Minister Hancock has said repeatedly over the course of the project that it is not about discussing specific issues in education, but rather about the big picture. The question he wants answered is, "What does an educated person in Alberta look like over the next 20 years?" He has yet to provide a decent explanation, however, of how you can discuss the future of the education system without discussing issues in education. Apparently, funding, class sizes, standardized testing, curriculum development, teacher workload, private school funding and special needs education have no bearing at all on what kind of education system we build for the future.

At the same time, some Albertans will remember very clearly the last time the government embarked on a committee process to reform our education system. In 2002 the government established the Alberta Learning Commission to review

Alberta's education system in order to "ensure the future success of individuals, strong and healthy communities and a vibrant economy," and determine what the basic learning system should look like in the future. Sound familiar?

The commission reported back in late 2003 with a broad range of recommendations in eight areas, which covered all aspects of the learning system in Alberta. Six years later, the government has taken little or no action on most of the commission's 95 action recommendations, including the establishment of full-day kindergarten and junior kindergarten programs. Now, Albertans are essentially being asked to do it all over again.

To make matters worse, at the same time that the minister of education was telling parents, teachers, school trustees and Albertans at large that he genuinely wanted to hear their views on what our education system should look like, his government was busy unapologetically ramming Bill 44 through the provincial legislature against the explicit wishes and advice of those same people. How genuine can the government really be about giving Albertans a say in the future of learning if they're so willing to ignore the wishes of the majority when it comes to the present of learning?

Of course, the other irony is that while the Inspiring Education process boasts its foundation in five values, which include fairness, citizenship and diversity, the government's Bill 44 enables parents to keep their children from ever having to consider diversity and fairness in the classroom—how can a process promote citizenship within a system that specifically denies the formation of critically thinking, considerate citizens?

Minister Hancock has suggested that



HE LOOKS INSPIRED >> Education Minister Dave Hancock (centre) listens to a student at the launch of the Inspiring Education consultations // Supplied, Government of Alberta

if the process goes well the results may lead to new policy and even a revamping of the *Education Act*. This begs the question of what criteria will be used to determine if the process has gone well or not. It also sends a very clear message to Albertans that they shouldn't expect too much from the process, because if it does not "go well" in the government's eyes, then nothing will come of it.

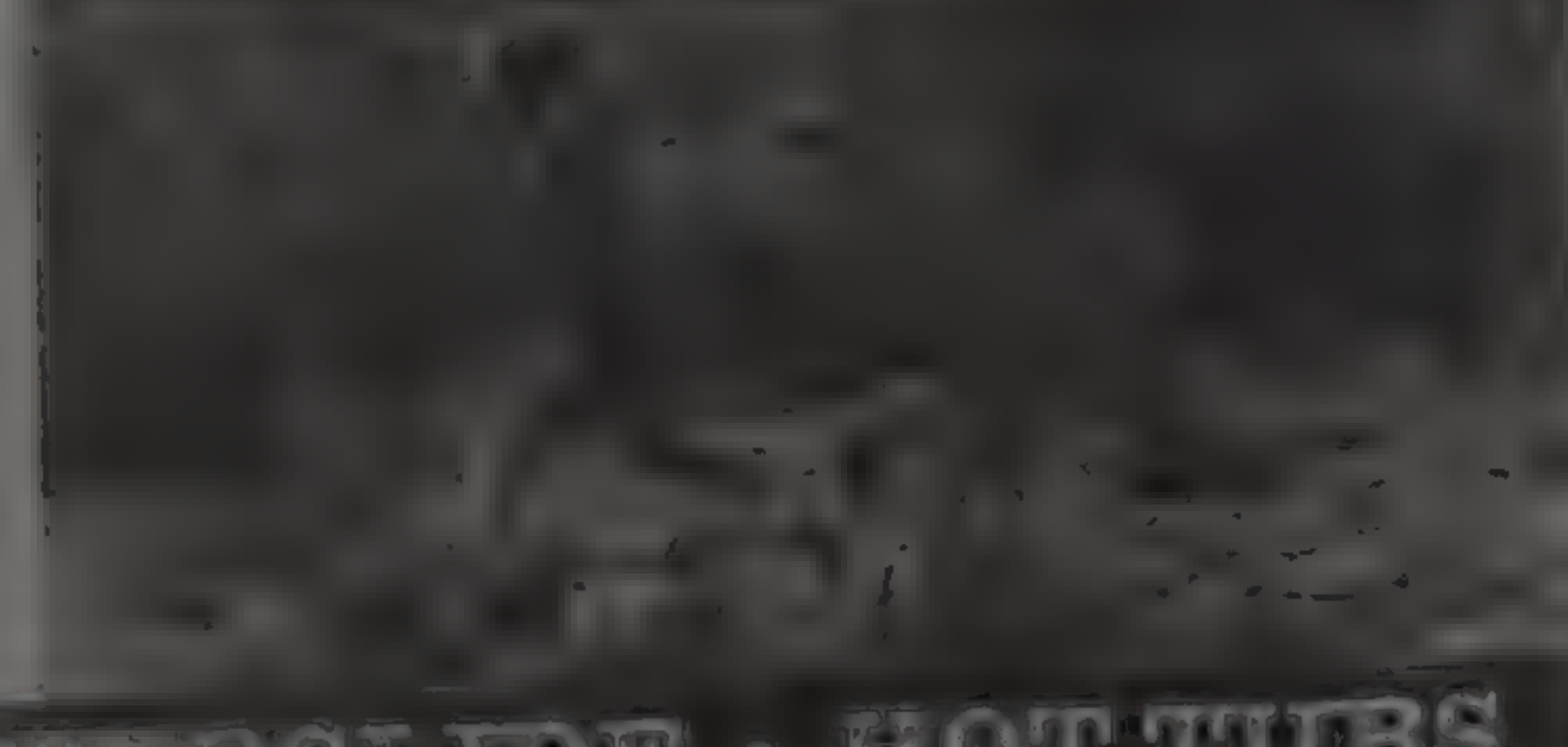
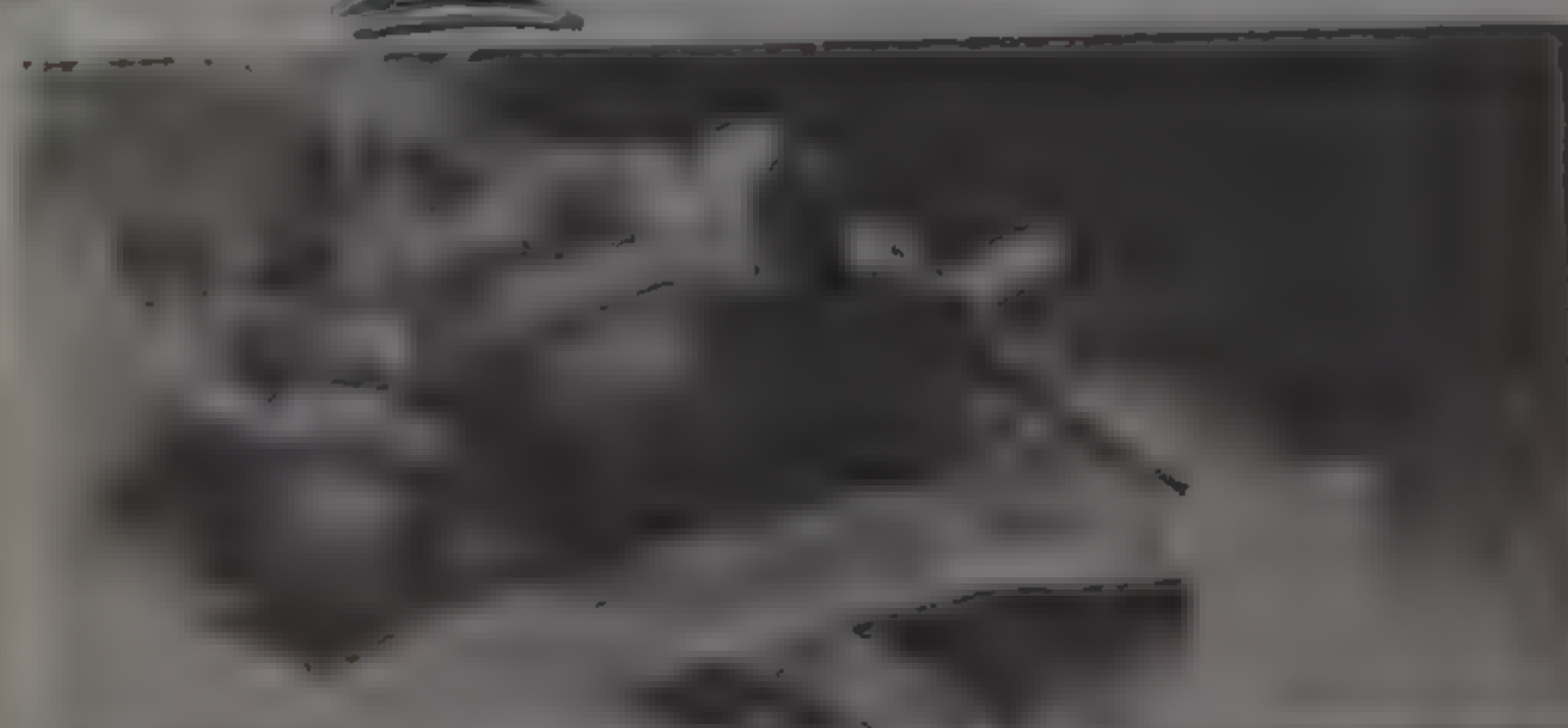
In the end, it seems clear that the government has structured this process to ensure that it gives them complete freedom to do whatever they want with our education system regardless of what parents, teachers, stakeholders and Albertans at large may desire. Once again,

what is going on here is not an exercise in consultation and dialogue, but rather an exercise in co-optation and in making unwitting and well-intentioned Albertans complicit in the government's larger education policy agenda. It's too bad, because if any one area of public policy could benefit from a genuine, open and unchoreographed dialogue, it's education. In fact it's a dialogue that is long overdue. It is also a dialogue that will clearly not be taking place any time soon. ▽

Ricardo Acuña is executive director of the Parkland Institute, a non-partisan public policy research institute housed at the University of Alberta.

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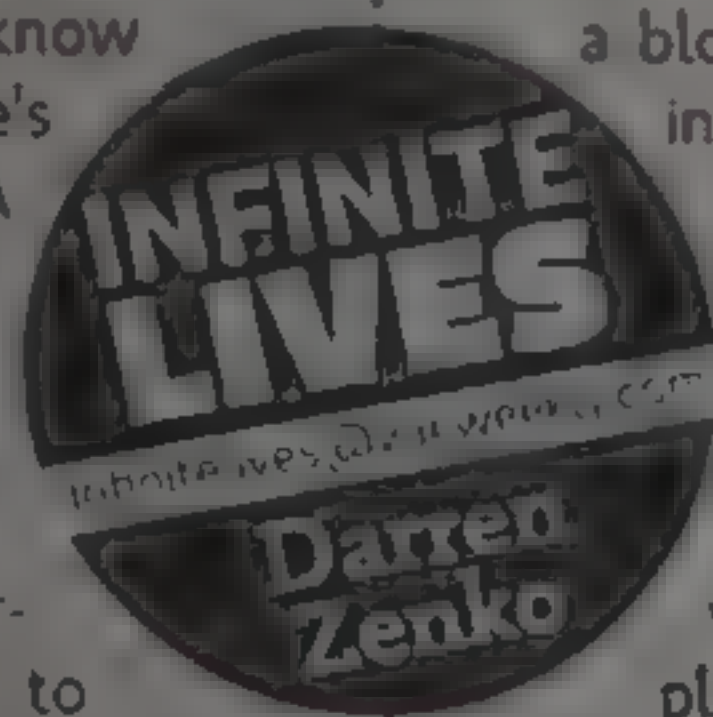
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Fore!

...know what's delicious? An A&W "Sausage 'n' Egger." You know what's not so delicious? One's own words, eaten in defeat. A snippet from this space, from a little over a year ago: "Fuck solitaire. Solitaire is the apotheosis of futility and meaninglessness, a degrading exercise whose only purpose is to tolerate consciousness. Solitaire symbolizes boredom, ennui, hopelessness. Solitaire is a fast-forward button for a life not worth watching."

Ouch. But, hey, I meant it when I said it; I'd just ripped my soul away from a steely solitaire jag. Clarity came, and it was all over for me and solitaire, I figured for good. But then, last week, I did something else I never thought I'd do again: I clicked on an online advertisement. I know! Curiosity's a powerful force, though; I'd heard mention of this "Fairway Solitaire," and



there was the ad, bright in the middle of a blog post, Big Fish Games offering me a copy—a full copy, not some lobotomized sample or time-limited demo—absolutely free. Caught, I clicked

And, so, *Fairway Solitaire*. A solitaire game, presented within a golf metaphor. Solitaire plus golf; doesn't that sound quite pleasant and/or unspeakably boring? Turns out, it works hellaciously well. Gone are the scoring systems of traditional computer solitaire widgets, the games-won-vs-games-lost tallies and the depressing virtual money pit of "Vegas" scoring, replaced with par, birdie, eagle, bogey and a golf scorecard; you play through courses of nine or 18 "holes," each hole a unique solitaire layout of overlapping cards, complete with special hazards and traps. A run of card-removals is a drive, and racks up your score multiplier. Your success or

failure is greeted with crowd noise of golf-claps, restrained golf-cheers and (more often) disappointed golf-awwws, narrated by a pair of mild-mannered, hokey-jokey golf commentators. I've been more or less completely involved in this for 30 hours out of the last week.

Let's take a look at the elements of addiction at work here. On the basic, neurological level there's the fundamental hook of solitaire, which is mechanically matching up cards. Our circuits want to make order and sense out of the chaotic inputs they receive, and release a big ol' chemical thumbs-up when this is achieved. Taking shuffled deck and random layout and making it into something neat and tidy is a physical rush that lies beyond consciousness, welling up from primitive places we'd rather not think about.

That animal action, though, isn't enough; once consciousness manages to fight its way through the haze of autonomous endorphins, *Fairway Solitaire* mitigates this by adding a layer of complexity and strat-

egy that mollifies the higher mind. Rather than re-dealing a single standard layout, you're playing through courses comprising sets of unique card patterns, and each course has its own discrete goal beyond simply clearing the boards. And on individual holes the golf metaphor really comes alive: some holes are twisty and tricky, some holes are wide-open and gentle, and the addition of water hazards (areas which need to be cleared before certain blocks of cards enter into play) and sand traps (obscured and unplayable until a "sand wedge" card is discovered and removed) adds a strategic feeling.

This agency is enhanced by, well, I won't call it an "RPG element," but there is an upgrade track. As you earn load-sadough from your solitaire-golf career, new accessories become available from the pro shop. Some of these are kind of inconsequential—improving your chances of success in the random mini game cards that turn up now and then, adding a few more seconds to your deadline in time-trial courses—while others, like

the X-Ray Specs that allow you to peek at the next card in the stockpile, are game-changers whose proper-deployment becomes critical as the courses get tougher. You can play the first dozen or so courses of *Fairway Solitaire* pretty much by old-school reflex, but later on you're going to need every trick at your disposal—and every "club," special cards you hold on to and use to fill a numerical gap in a drive—to meet the game's insane requirements.

If my opinion of solitaire is low, my opinion of golf is positively subterranean, yet Big Fish has managed to combine the two into something really special, the cellular satisfaction of mindless solitaire harnessed to a deeper gameplay that actually allows you to feel like an active human rather than a lobotomized sorting machine, and still grabs you like a motherfucker. Quick tip to AADAC: you want to reduce VLT addiction? Put a terminal offering free *Fairway Solitaire* in every video-lottery parlour and watch the numbers. ♡

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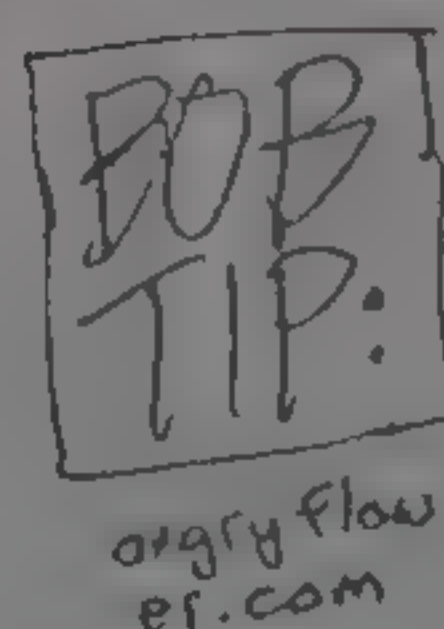
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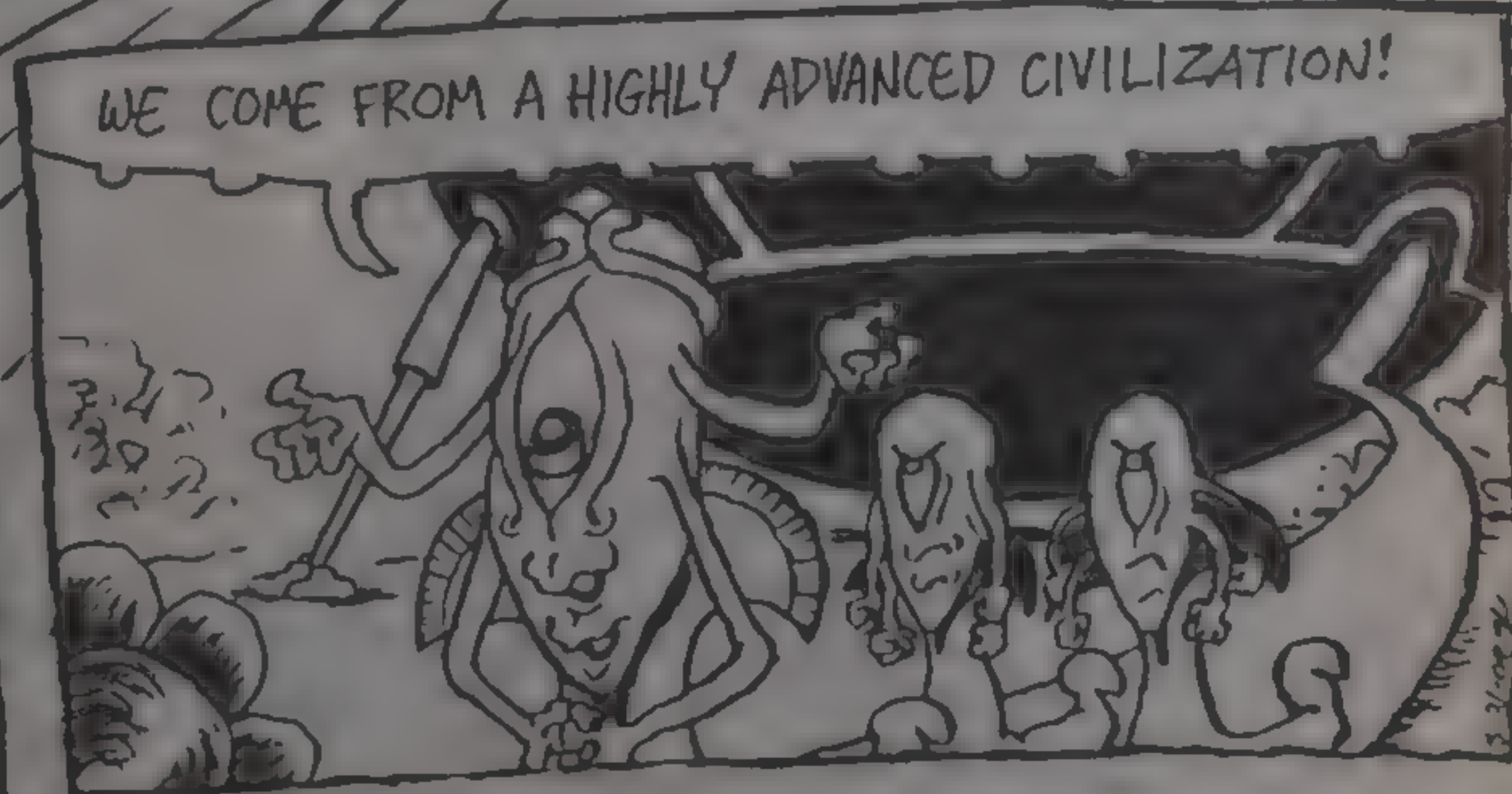
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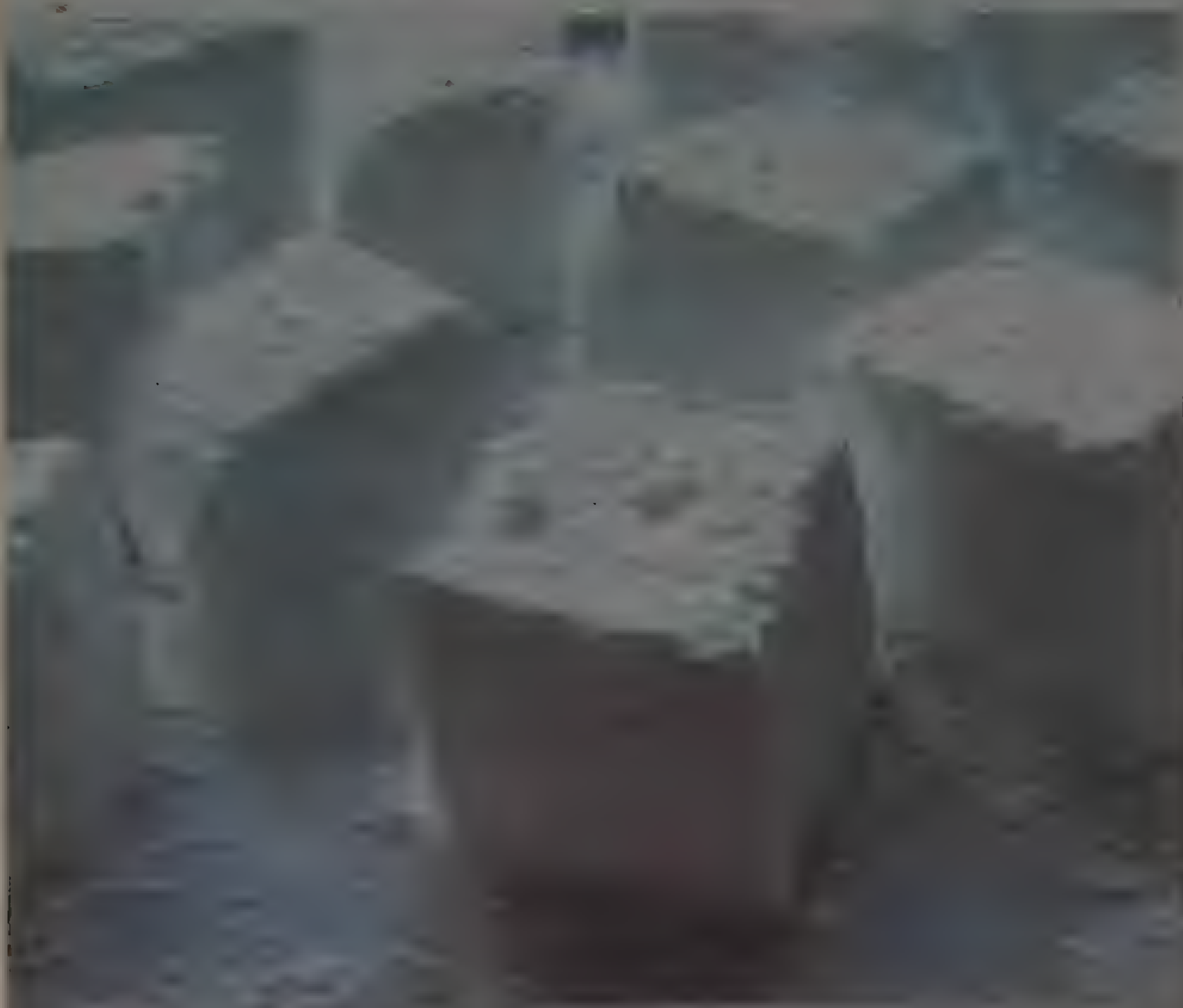
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AT HOME

Fluff it up

Marshmallows you can make at home



HAVE YOU EVER SEEN ANYTHING THAT DELICIOUS? >> Seriously // by George Cui

Marshmallows are soft and sweet and oh-so-versatile. You can simply enjoy them as-is and revel in their gooey, squishy texture, or you can throw them in any number of concoctions that demand an intense jolt of sugary sweetness: rocky road brownies, Rice Krispie squares and even the infamous-but-odd sweet potato casserole. Hot chocolate needs a pile of the partially melted, sugar-rush-inducing nuggets to make it worthy, and who can

even contemplate sitting around a campfire without hauling out an industrial-sized bag of marshmallows?

Even better, they are often easy and fun to make. Just grab a buy bag, cut corner off bag, pour. That's as complicated as it gets. Oh, one last step—close bag, tightly. Rigor mortis can overtake those velvety little creatures in seconds.

I'm not sure why marshmallows have been occupying a portion of my brain

lately, but they have. Perhaps it's the warm-ish weather we've been seeing sporadically. Warm weather leads to camping, which leads to campfires and voila, suddenly we're at marshmallows. And if store-bought, mass-produced, unpronounceable-ingredient marshmallows can manage to finagle their way into my thoughts, what would homemade marshmallows be like?

Yep, you can actually make marshmallows. And while you don't see whole cookbooks dedicated to the

topic, there are recipes out there to be found. Very easy recipes, actually, with very simple ingredients.

So I decided to make marshmallows. Kind of odd, admittedly, but whatever.

The Internet spewed forth a wide range of recipe options and, after inspecting a few, I discovered there were basically two kinds—ones that contained egg whites and ones that didn't. Other than that, they were fairly similar: basically a combination of gelatin, sugar, corn syrup, salt, water and vanilla extract.

I chose a non-egg white recipe. Why add an extra ingredient when you don't have to?

First, I dug out my massively heavy Mixmaster. Marshmallows evidently require major mixing, mixing that would overly tax my much lighter and highly-preferred hand-mixer. I dumped ½ a cup of cold water into the big mixing bowl and sprinkled three packs of gelatin overtop. A word to the wise—don't smell the gelatin. And make sure you use *gelatin*, not *Jell-O*.

To appease my nose, I set that aside to soften on the furthest counter possible. But soon enough, once I poured the sugar, corn syrup, salt and ½ a cup of water in one of my small pots, the enticing smell of sugary sweetness proved to be an effective distraction.

I turned the heat up to medium and stirred that until the sugar was dissolved. Then the heat got turned up even more, and the whole mixture began to bubble and boil away. My instructions didn't tell me to stir it, but they didn't tell me not to stir it either. I opted for the no-stir route. Since it needed to boil until the mixture reached 240°, my candy thermometer that never gets the chance to do anything but languish in my useless-apparatus drawer finally got put to use.

I rescued my gelatin mixture from across the room, stuck the whisk attachment on my Mixmaster, and turned the mixer on to low. Next I had to tackle slowly pouring the extremely hot syrupy sugar into the gelatin mixture. I envisioned splatters of burning hot liquid flying through the air and landing rather unceremoniously on my exposed flesh, so I proceeded with caution. There was no need. The whole pouncing and combining process was achieved without incident.

That had to beat on high speed for about 15 minutes. It got all fluffy and marshmallow-y looking, quite the metamorphous from the rather yellowish and unappetizing gelatin configuration. I

stirred in a big squirt of vanilla and that was that.

While it was beating away, I greased a 9 x 11-inch glass pan with butter and then generously dusted it with icing sugar. And I mean generously. That's supposed to prevent the marshmallows from sticking, so I obediently followed directions. In went the marshmallow mixture and, in a cloud of white, I sprinkled even more icing sugar on top. Then I left it overnight, uncovered and alone.

All that was left was to cut them up and roll them in more icing sugar. So I got out my cutting board, turned over my pan and—nothing. The mixture was still solidly stuck. I got out a dull knife and loosened the edges and then turned over the pan. Still nothing. Then I tried wedging a pancake flipper under everything and poking it around, somewhat gently. It still didn't come out, so I grabbed an edge and simply pulled. It came out.

I retrieved my biggest, sharpest knife from the knife block and gently tried to cut the marshmallow mixture into squares. They wanted no part of it. I gave up on the gentle approach and simply forced the knife through the sticky mass—and it worked. At first I thought it would kind of deflate the marshmallows but they just sprang back, as bouncy and fluffy as ever. You can get ultra-creative and cut shapes out with a cookie cutter, but I just wanted square.

Once cut, the marshmallows were very sticky, but nothing another good douse of icing sugar couldn't remedy.

So there you have it—marshmallows. Ultra-sweet, ultra-fresh and definitely marshmallow-y. Lovely as is, yummy in hot chocolate and, as for roasted over a campfire, well, I'll leave that little experiment up to you. **V**

RECIPE

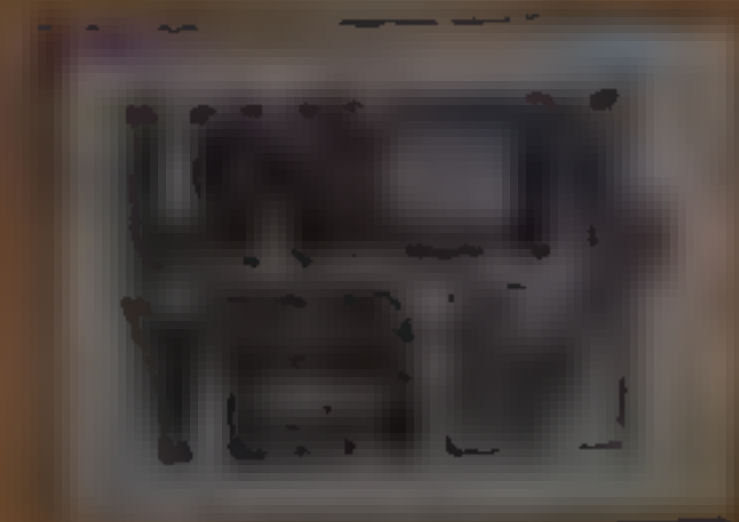
MARSHMALLOWS

(Ina Garten — Barefoot Contessa Family-Style)

- 2 1/2 cups unflavoured gelatin
- 1 1/2 cups granulated sugar
- 1 cup light corn syrup
- 1/4 teaspoon salt
- 1 tablespoon pure vanilla extract
- 1/2 cup icing sugar (optional)

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Dogfish Head's 90-Minute IPA is like your aunt Ethel, but better

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The slogan is the first sign something is different about this company—"Off-centered beers for off-centered people." The website takes a perverse pride in being strange. Even the brewery name, Dogfish Head, is head-cocking unusual.

What is up with this new arrival to Alberta? As a beer guy, I know the reputation of this American craft brewing vanguard. They are known for being adventurous, innovative and courageous almost to the point of stupid. I also know their India Pale Ales (IPAs) are considered to be among the best in the world.

However, as an Albertan who doesn't get out much, I had never had one—until recently. Two of their beers are now available, in limited quantities, in Alberta.

Dogfish Head was founded in 1995 as Delaware's first brewpub by Sam and Mariah Calagione. They started with a 12 gallon (47 litre) brew system. That is crazy small. By point of comparison, my personal homebrew set-up can handle 40 litres per batch. The Labatt brewery, in contrast, tosses more in spillage per batch. This, of course, was a mistake. Calagione quickly found himself brewing three times-a-day, five days a week just to keep up with demand. So, the brewery expanded, and expanded again, and again. Today they are a significant craft brewer in the US, distributing across the country. Calagione is the creative genius of the American craft brewing industry. He is prepared to add anything to his beers to make them interesting. As a result he is one of the most innovative brewers in the States.

Take his 90-Minute IPA, for example. It is called that because he adds hops to the boil non-stop for 90 minutes. This creates a beer that defines the term "bitter."

It would be undrinkable except for one crucial thing—Calagione was smart enough to make it big enough to handle the hops. The bigger the beer, the more hops it can handle without becoming too much.

At nine per cent alcohol, 90-minute IPA is officially an Imperial India Pale Ale. It is a deep gold, almost pale copper beer with crystal clarity. Its frothy white head leaves a substantial lacing as it dissipates. It has a sharp, hoppy nose of grass and citrus, and a touch of crystal malt sweetness in the background.

Upon tasting, for a fraction of a second it seems thick and sweet before the hops bully themselves in. With the hops, grassiness is the first sensation, followed by grapefruit and some pine qualities. The hops are so dominant they almost have a visceral existence. I can feel them work around my mouth. Malt does



WEIRD BEER >> But delicious // Jason Foster

make its presence known with a barley wine-like crystal and biscuit quality, but it is the waterfall of hops that characterizes this beer. The hop linger is citrusy and lasts for ages.

It may very well be the most bitter beer I have ever tasted. But the alcohol and balancing malt quality turn it into a complex, intriguing sipping beer, not to be rushed. It is brash and unapologetic and also quite memorable. It is not for daily consumption, but ideal for a special occasion when you want something out of the ordinary.

Dogfish Head is not beer for the faint of heart. But if you enjoy Alley Kat's Full Moon, or Tree's Hophead, you must try the 90-Minute. But do so with the commensurate respect that it deserves. ▽

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FOLDING, FOLDING >> Paper cranes and sushi rolling // Colin Beck

SERENA FAIRBROTHER
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Hundreds of multi-coloured origami cranes dangle from the ceiling of the Fuji Japanese Restaurant at 8025 - 104 Street. Owner and manager George Cui explains that the crane means peace in Japan so it's a good decoration to have around. The cranes are also used as a form of disciplinary action for his employees. If employees are late for work or make a mistake (for example break a plate), then they spend 15 minutes folding an origami crane. This gives employees time to reflect and restore inner peace. Some of the strings are five cranes long and others are shorter waiting for more cranes to join the flock. (They can't be strung longer than five cranes or they could fly into a customer's head.)

The previous owner started the crane tradition at the Osaka Japanese restaurant, which was open for 12 years. Three years ago, Cui purchased the restaurant

from the original owner and chose Fuji as the name of the restaurant "because Mount Fuji is one of the most beautiful places in the world." Cui decided to keep some of the original cranes; some are 15 years old and some of them are babies.

This is the first restaurant that Cui has owned and managed. "I purchased the restaurant because it holds sentimental value. When I was in University, I used to hang out here often." Today, many university students are attracted to Fuji Japanese because of the high-quality sushi and the all-you-can-eat sushi menu option. Also popular in Vancouver and Toronto, this is one of a few Japanese restaurants that offer Edmontonians all-you-can-eat sushi.

If you're new to eating sushi, Cui recommends trying California rolls which contain rice, seaweed, crab meat, avocado and sushi egg. It's a slightly sweet roll. Another good roll to try is Kappa maki, which is a cucumber roll. Cui's favourite roll is the Fuji Dragon which is a

California inside-out roll wrapped with unagi (barbecue eel), then glazed with teriyaki sauce and a sprinkle of sesame seeds. The Rainbow rolls are also a popular menu item. If you're looking to try a unique alcoholic drink try the Tokyo iced tea or the Lychee fizz (my favourite).

The previous owner taught Cui the art of making sushi and he practiced making sushi for six months. Cui says: "It's honestly like playing golf, you're not perfect and you're always improving the skill. In Japan the tradition of making sushi is usually passed on from generation to generation." A sushi apprentice in Japan would spend the entire first year learning how to make rice—the base of the dish and a very important ingredient.

Making sushi requires a lot of preparation especially for making the rice. Cui says that, "To prepare fresh and high quality sushi you must start with high quality sushi rice." Everyday the sushi chef starts work at 5 am and makes the rice for the day. The rice is cooked and

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Japanese Restaurant



TOUGH PEDALLING >> Careful of the all you can eat // Colin Beck

cooled and then the next step is to "beat the rice" by stirring in sushi vinegar. The rice rests for 90 minutes then it is beat again and then it's ready to use. Sushi rice is only good for the day it's made. Day-old rice would never make the grade. Some grocery chains have started

offering sushi made with brown rice. Cui's stance on using brown rice to make sushi is that it "cheapens the process and quality." Brown rice is less starchy than white rice, so without the stickiness it's hard to keep the roll together.

Cui will only accept Vancouver's best fish at his restaurant. They receive tuna every 2-3 days and salmon daily. He takes pride in the quality of every ingredient that is used to make sushi. He ensures excellent quality by never taking shortcuts. The shortcut way is to freeze and then thaw the salmon, but this makes the texture mushy and alters the taste. Instead, they use sushi vinegar, water and saki to clean the salmon. It's also washed with water as the last step so you can't taste the saki and vinegar. It takes a little more effort, but Cui can taste the difference and ensures his customers can too.

It takes a lot of work to run a restaurant. "I learned my work ethic and motivation from my father. He's 60 and is still working." What Cui enjoys most is getting to meet new people, saying it's a "total refreshment" to talk to the people of all ages who enter his restaurant every day. He's also thinking of opening a second location in Edmonton in the future. In addition to managing the restaurant, he has a part-time job in the computer science industry, still finds time to spend with his wife and son, and is only 30 years old.

Cui will continue in his pursuit of preparing quality sushi and his love for interacting with customers. His family and friends support him and even help out with the restaurant. However, his ambition for the sushi industry demands perfection and friends and family are not exempt from making cranes. ▽

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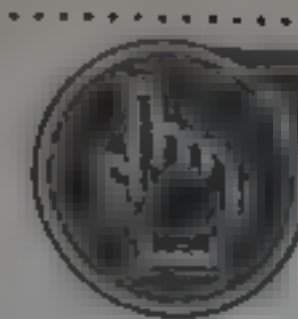
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VIEW WEEKLY // JULY 4 - JULY 10, 2009



Arts Reviews

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REVUE // GLORIOUS!

Song sung blew

Glorious! mangles the musical notes but hits the comedic ones



OPER-AUGHHH! >> Leona Brausen is note-perfect as the worst singer who ever lived // Supplied

CAWANDA MITHRUSH

cmithrush@vuwweekly.com

One of the quotes most famously attributed to Florence Foster Jenkins is this: "People may say I can't sing, but no one can ever say I didn't sing." In truth, I suppose that all depends on how you define "singing," but I digress.

Peter Quilter's *Glorious!* is an endearing true story about Jenkins' rise to fame. A highly unskilled but relentless soprano living in early 1940s New York, Jenkins' funded her own musical education and career, and did it all without hitting a single solid note. Despite her parents' lifelong wishes that she never sing in public, the joke ended up being on them: the inheritance money they left to Florence was what allowed her to hold public

Though it may have seemed like some elaborate joke on the press (and on the music community), Jenkins and her hilarious squawk developed a loyal following of heavy-hitters of the day, including

the likes of Tallulah Bankhead, Irving Berlin and Cole Porter.

Glorious! picks up late in Jenkins' career, as she floats about her upscale home, ignoring the Spanish nattering of her bitter Mexican housekeeper (Coralie Cairns). As Florence, Leona Brausen is a bubbly, old-fashioned dame who likes to indulge in sweets and liquor. When pianist Cosme McMoon (Darrin Hagen) enters to audition for her, he is greeted with her upturned hand—something to kiss, not to shake.

Moments before, Cosme was stuck playing Chopin behind the salad bar at a fine dining restaurant when he was approached by Florence's dear friend, Dorothy (also Cairns). She encourages him to audition for Florence, and when he arrives at her home he is more than a little charmed by the posh surroundings. It's when he sits at the piano to demonstrate his skills that the audition turns around. From the resounding crash of her first warm-up scale, it's clear that Cosme doesn't know what to do. Take

the money, or let this sweet old woman continue to make a fool of herself? Of course, he takes the money.

Florence's "songs" are downright hilarious. Though she does hit some accidental clear tones, Brausen destroys arias from *Carmen* and *The Magic Flute* like a pro, wincing coyly as she pops out the high Fs in "Queen of the Night." Director Wayne Paquette stages these performances so that she's surrounded by flowers and glowing lights. Behind her at the keys, Hagen is staunchly committed to the performance, remaining completely dead-pan as he varies his tempo to keep up with the incompetent soprano.

Quilter's text is a little hackneyed; there are countless references to Cosme's

Though she does hit some accidental clear tones, Brausen destroys arias from *Carmen* and *The Magic Flute* like a pro

"pansy" nature and to Florence's taste for booze, pulling a flask from the bosom of her costume and repeatedly swilling sherry to "aid her voice." It's all fun and silly, but when it comes down to confronting the real tension in the play—the "why the hell does no one tell her she sucks?" tension—it's clear that people just can't. They might laugh from afar, but when faced with this aging, indulgent debutante, most are more inclined to be polite and dishonest. It becomes a question of what it means to be supportive of someone who will likely fail, even after many attempts.

As their friendship develops, Cosme, like Dorothy, becomes enchanted by Florence's passion and her values. It's her belief in herself and how keen she is on enjoying life that is attractive, not the ludicrous circumstance of her success. By the end of the play, Cosme is not convinced of Florence's talent, but he is sure of one thing—the voice that Florence heard was crystal clear and on-key, far from the sour notes that the rest of the world knew.

Whether Florence could ever admit the true reasons for her success or not isn't important. "The real world is highly overrated," she says, "I prefer to live on a cloud." And she did. A sherry-soaked cloud with sugary icing and angel costumes on top. **V**

Glorious! runs from Thursday, June 4 to Sunday, June 14, at the Raw Meet Theatre. Tickets are \$10-\$20. For more information, visit www.rawmeettheatre.com.

PREVUE // HOOKED

Born on a pirate ship

Raw Meet explores the man behind the hook



GIVE HIM A HAND >> *Hooked* examines the life of Captain Hook before he met his nemesis // Supplied

PAUL BLINOV

blinov@vuwweekly.com

For Gregory Caswell, playing the swashbuckling, hook-handed villain Captain James Hook was a college dream. His theatre program was ending the year with the tights-and-wires spectacle of *Peter Pan*, and he was ready to don the hook hand of his favourite pirate.

Then he didn't get the part.

"For the entire year that we were heading up to the audition for it, I was training myself to be Captain Hook. I ended up being cast as an Indian, and was heartbroken," he laughs.

That rejection ended up catalyzing *Hooked*, Caswell's self-penned prequel to the *Peter Pan* story.

Similar in concept to Gregory Maguire's *Wicked*—the popular-novel-turned-Broadway-exploration of the *Wicked Witch of the West's* early years, which Caswell praises as inspiration—*Hooked* revisits the pre-Pan life of Neverland's pirate king, spanning 30 years and exploring/explaining Hook's feuds with Peter and Tigerlily, and how he became the villain we know him as.

"I'm very much someone who, as much as I love working with other people, I also get a lot from creating my own opportunities for myself," Caswell says. "And I swore that someday that I would play Captain Hook, and decided that I wasn't going to wait around for someone to give me the opportunity, so I decided to write a play."

So in the end (and thanks to his own pen), Caswell played his pirate, in *Hooked's* 2007 Fringe run. He calls that run "a glimpse" of what the script's become since, then just skirting a 60 minute run time and now fleshed out into two full acts.

Caswell isn't acting in the expanded version, however. He's restricting himself to the director's chair to try and help develop his new vision for the show with an outside eye, a task made much more difficult when also playing the lead.

Ensuring that vision comes through clearly is big for Caswell: it's the first time his company, Raw Meet Productions, has produced a show outside of the Fringe, and Caswell's been tinkering with more than just the plot in preparation.

A recent fascination with the circus arts has added a modern dance element to the show, courtesy of choreographer Amber Bissonnette, as well as a post-modern musical element, drawing musical inspiration from contemporary musicians (Caswell namechecks Imogen Heap and M.I.A.), as opposed to traditional musical theatre.

"I became very fascinated by circus performance," he says. "I started to go see things like Cirque du Soleil, and other circus performances. I really liked the concept that they used really physical theatre with a vocalist."

To Caswell, music and dance give a new, "very human aspect" to the world of *Peter Pan*, more famous for flying on wires than anything remotely grounded.

"*Peter Pan* is very much people hanging from wires, and your classic musical theatre, at least when it's performed. We took all of those conventions and basically threw them out the window." **V**

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DAVID BERRY
/ THE CANADIAN PRESS

Even in a city that's rarely without a festival between May and September, Nextfest stands out as something unique. The only festival entirely devoted to emerging artists—not just putting youth in adult roles, mind you, but helping to create, facilitate and showcase work from people making their first steps into the creative world—it has the unique mandate of not just ensuring everyone has a fun 10 days, but setting the groundwork for the future of our city's artistic community. Stretching across disciplines—theatre, dance, visual arts, music and filmmaking all have their own programs—Nextfest is equal parts proving ground and professional endeavour. "Putting on a good festival and helping along the next generation—they're equally important, but they're so different," explains Festival Director Steve Pirot,

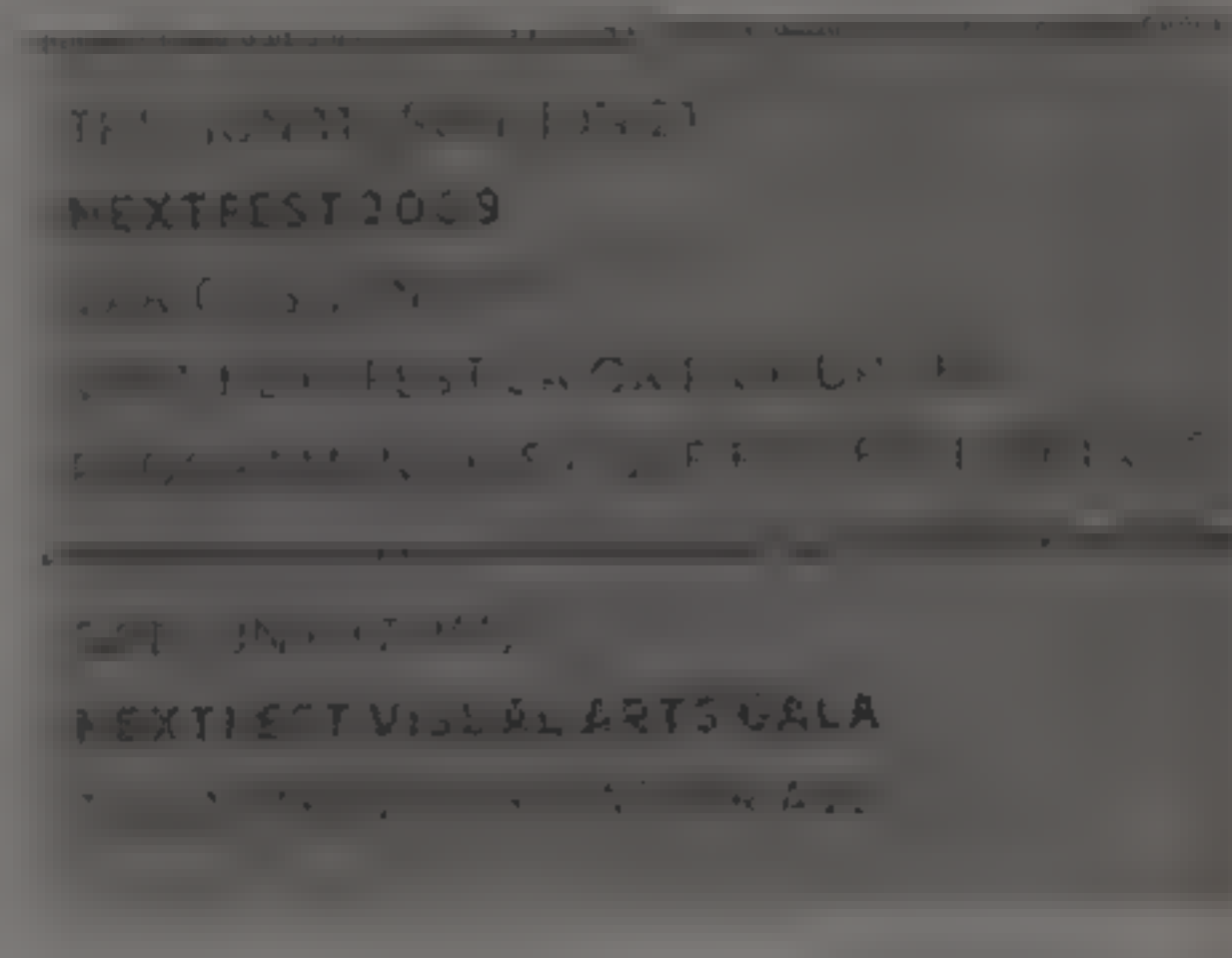
sunning his mutton chops on a patio just down the street from the Roxy, Nextfest's base of operations. "You have to build an individual festival and make sure it's entertaining, but if you set your broad strokes up right, it's going to pay off. It's like a hockey team: you have to perform every year, but if you set up your scouting and your farm team right, you can be the Detroit Red Wings." Striking that balance is clearly a challenge Pirot relishes. This year's Nextfest, the 14th annual, will mark his ninth straight year as head. Perhaps unsurprisingly, given his long tenure and the perpetually youthful air of the festival, he has a sort of paternal attitude towards both the festival and its participants, a firm but supportive demeanour and an unabashed pride in its/their accomplishments. He will go on unprovoked about alumni, and gets a particular satisfaction from watching people grow up with the festival: as he explains, in nine years, he's seen more

than a few people go from nervous high school students to bonafide working artists. "To be able to not just facilitate the programming of the festival, but facilitate the longer-term development of people within the festival from year to year to year—it's so rewarding," he explains. "When I step back and see that I've been able to put together a series of events, that's ... what is that? Well, I have the best job in the world."

During Pirot's tenure, the concern for the future of the city has largely come in the form of interdisciplinary events, designed to bring artists from all walks together. From the Ultimate Days of Creation to last year's night clubs—essentially racous, art-themed parties that will continue this year—Pirot sees particular value in crossing artists' wires, helping them grow their appreciation for things outside their discipline, something that, he says, is increasingly paying off.

"Those kind of connections are really just starting to develop and really strengthen," he explains. "I think that in the next 10 years the people who are going to be running this media arts association, the people that are going to be programming this film series, the people that are the artistic directors of theatre and dance companies, they'll all know each other in a way that will be stronger because of Nextfest, because they had that experience together."

Check back next week for individual previews of each of the programs at Nextfest, and the following week for reviews of the festival.



Sounds good

Sala's paintings prove vibrant abstractions

ADAM WALDRON BLAIN
/ THE CANADIAN PRESS

Kim Sala's Soundscapes is a collection of bright abstract paintings animated with a strong sense of movement and bold graphic shapes, inspired by music. MFA shows at the U of A's FAB Gallery are generally interesting and exciting glimpses of strong emerging artists, and although this show seems somewhat unsurprising in its nature and subject matter, its striking, visually appealing canvases fit well into that narrative.

Sala's statement quotes Charles Baudelaire on his interest in formal translation between emotional and sensational experiences, described as "synesthesia." As hinted in the title, Soundscapes is in part an attempt to translate recorded auditory experiences into painted forms. Interestingly, despite the painting's connections to the history of 20th century abstract expressionism and Baudelaire's influentially Romantic position in history (the quote itself is taken from his admiring review of Richard Wagner's music), the statement hesitates to discuss any kind of emotional relevance of the work. Only once does Sala hint at it, stating "I have always enjoyed the noise of the city."

Her sense of joy is crucial to the paintings themselves. They are large, vibrant works, filled with graphic cut-out shapes, to me recalling contemporary vector-drawn graphic design, which give them an exciting dimensionality and sense of movement. In the best paintings in the show, these shapes seem to be attached awkwardly to one another, pulling amongst themselves and about to lurch off of the stretcher, or to be already in the midst of such a deconstructive process as the shapes tumble through the space of the image. I found two works in particular

to be less satisfying because they lacked this same sense of excitement, as the cut-out shapes seemed too evenly-spread to create such an unstable composition. Elsewhere, however, the shapes work very well, in one of the most interesting works, visible as one climbs the stairs, they manage to echo the theme of synesthesia and formal translation, making the black-on-black monochrome seem colourful and alive. My one concern for the show is undoubtedly tied-up with my own sense of taste, as this style is not my preference. Despite this, I think that

Her sense of joy is crucial to the paintings themselves.

the paintings have an undeniable sense of motion and life and some of them are quite wonderful to look at, but I am less sure about some of Sala's conceptual choices. To me, "synesthesia" seems a simple, easy and popular way of avoiding serious discussion—it reads as a little cliché, a retread of Baudelaire's 1861 work and so much 20th century painting. Unlike Yan Geng's recent exploration of similar expressionist subject matter, Sala doesn't seem to want to make a direct comment about the history which she draws upon. She quotes Baudelaire's argument that sound, form and colour are "[suitable] for the translation of ideas," but it's not entirely clear what ideas she wants to translate. Perhaps this is a question for her future career, one that we can hope she will answer in as fine a style.

NT 547, JUL 4
SOUNDSCAPES
MFA GRAD SHOW, U OF A
FAB GALLERY (1251 & 67 AVE)

Please be absurd

Ross's latest takes a skewed view at the modern world

SUSAN KARP
/ THE CANADIAN PRESS

In his beguiling new collection, *Buying Cigarettes for the Dog*, Stuart Ross makes the familiar seem provocatively strange, exploring themes as diverse as 20th century celebrity obsession and the political turmoil of South America. It's a truly remarkable effort, Ross's deft use of narrative drawing the reader in emotionally and intellectually, creating pathos tinged with outrage and a desire to read more. Most of these stories are rather short, some barely more than one page, while a few carry on much longer than the rest, exploring themes not necessarily more deeply, but more broadly. Often the stories are strange, a little bit

of unreality that helps jolt the reader into a more critical and curious mindset, such as "Bouncing," where a man trips over his own feet and ends up bouncing on his head for the rest of his life. "Bouncing" provides a fascinating glimpse into what humanity means the role of the media in creating and destroying fame, and its ultimately transient nature. There are also stories that show an obviously darker side, such as "Remember Teeth." Two sides of a domestic dispute are presented, and the chaotic nature of life, the random element of chance, the darkness that lies inside the seemingly innocuous, are explored to chilling effect. One is left with the suspicion that nothing in our "safe" life is real.

The absurdism employed in these stories generates an intense emotional response, an intimacy between the reader and the text. There's the sense one is spying on small corners of the universe heretofore unknown, though this privilege comes with responsibility. To return to the beginning, in the first story, "Three Arms Less," the horror of life during war is demonstrated when a young boy is orphaned by the same bomb that took his arms away. The idea that somehow there's a cosmic balance, that losing arms can be made up for, that there's justice, is revealed as an absurdity.

The final line in the last story, "The Engagement," is a direct line to the reader, a challenge, a dare to find meaning in any story, in any moment of life, to construct

meaning, because we are meaningful creatures who desire order and purpose and so impose it on an uncaring, unknowing universe: "I speak only to fill the silence—my stories are of no consequence." After we have spent the last 192 pages with Ross, how dare he? It is as though he is invalidating all the effort we have put in to reading his works, perhaps making a mockery of our desire to pass the time in what we thought was a consequential manner. All tongue-in-cheek, of course. Fans of Ross will find that most of the stories collected in this volume have been printed in a variety of previous publications, but for anyone familiar with Ross's work, this book is a must-have and teeming with gold nuggets; to the uninitiated, it is a welcome introduction to a challenging but unerringly entertaining writer.

NT 547, JUL 4
BUYING CIGARETTES FOR THE DOG
MFA GRAD SHOW, U OF A
FAB GALLERY (1251 & 67 AVE)



NICE DOGGY >> Ross provokes and entertains in *Buying Cigarettes for the Dog* // Supplied

Night moves

Ishiguro struggles with a shorter format in uneven, uneasy *Nocturnes*

In Kazuo Ishiguro's most widely admired novels, such as *The Remains of the Day*, *When We Were Orphans* or his most recent, *Never Let Me Go*, memory's vice grips conspire with some essential inward tendencies within his narrators to gradually reveal intricate discrepancies between the personal story being relayed and the larger story of the world surrounding. Unreliable narrators constitute a well-mined trope in fiction, but Ishiguro has raised it to a highly particular, melancholy art through crisp, concise language, inventive narratives, a sly manipulation of genres as varied as science-fiction and mystery, and, most especially, an unusual willingness to immerse himself so fully into the minds of his protagonists. I've pretty much adored everything he's written, and greatly admired its daring variation, so I guess I've set the bar pretty high.

Still, with *Nocturnes: Five Stories of Music and Nightfall* (Knopf, \$29.95), Ishiguro's first story cycle, I began to wonder if the one literary boundary Ishiguro's genius can't quite traverse is the one that separates the needs of long-form from the short. The stories in *Nocturnes* are each perfectly absorbing and worth the relatively brief investment required, but taken either as separate components or as a whole—which is

presumably the author's intention—they never quite ascend to Ishiguro's established heights of emotional complexity. As with all Ishiguro's work, these stories—of vagabond third wheels trying to interpret the cryptic tensions that exist between couples, of musicians who never quite make it as big as they'd hoped, of lives in stasis contrasted with lives in upheaval—observe the precariousness of nostalgia and the pitfalls of poor communication with knowingness. The problem might simply be that few of these characters truly come to life so as to make that knowingness resonate deeply.

In "Crooner," Jan, a cheerful young Polish guitarist living in Venice, plays for tourists on the piazza circuit, one of whom being Tony Gardner, a 60ish, once-famous American vocalist. He asks Jan to play backup during a moonlight serenade for Gardner's wife Lindy. They discuss strategies for injecting specificity of feeling into one's performances, cultivating those unuttered mental images that imbue one's playing with texture. What Jan has in his mind—memories of his mother taking consolation in Gardner's records during bleak days in Communist Poland—differs greatly with what Gardner has in mind—memories of a marriage that for his wife has essentially been a career move. Jan says of his playing: "I tried to make it sound like America,

sad roadside bars, big long highways, and I guess I was thinking of my mother, the way I'd come into the room and see her on the sofa gazing at her record sleeve." Each is lost in private, disparate reveries, but if Jan's reverie is slightly clichéd, I can't say I ever bought into Gardner's story at all. Like a number of the larger-than-life Americans found in *Nocturnes*, he feels like a conceit.

Lindy Gardner, however, is more developed, particularly since she's able to return later in "Nocturne," the fourth story, which—get this—finds Steve, a struggling Los Angeles saxophonist, agreeing to allow the rich man who stole his wife from him to pay for Steve's plastic surgery, a dubious effort to help forward the unhandsome session player's lagging career. Steve winds up spending his post-surgery rest period in the posh hotel where he meets the slightly older, rather convincingly batty Lindy, who's just gone under the knife for the third or fourth time. There are several moments in *Nocturnes* where Ishiguro, who mastered a Kafkaesque comic vernacular in his underrated *The Unconsoled*, strains for laughs. But once Steve and Lindy meet, the both of them traipsing around the hotel in the middle of the night with their heads wrapped in bandages, at one point trying to retrieve a stolen trophy from the bowels of a roast turkey, I have to hand it to Ish: this stuff is pretty hilarious. And it cries out for a younger Woody Allen and Diane Keaton, say, to do the movie version.

But in "Come Rain or Come Shine," similar hi-jinx are thwarted by an uncertain tone or too much repetition. Middle-aged university pals reunite. They're so comfortable with each other that they can insult each other and, despite protests to the contrary, insist

they know what the other is thinking to increasingly absurd degrees. Basically, they don't listen to each other. This not-listening goes on for a while. Again, Ishiguro holds things together. He never betrays the basic traits with which he's endowed his protagonist—though he does, rather improbably, have him imitate a dog. But what he has endowed his protagonist and his narrative with here is pretty limited, even for a short story. The more serious "Malvern Hills" is similarly founded in a solid premise—young English guitarist meets long-married Swiss tourists so oblivious to each other they don't seem to exist on the same planet—that doesn't arrive at a very satisfying resolution.

Which leaves us with "Cellists," the collection's final and in some ways strongest tale, partially because while being written in Ishiguro's customary first-person, the narrator is telling the stories of other people who remain sufficiently enigmatic as to make us wonder about what really transpired between them and where their paths led them in the shadow years after the story finishes. It concerns Tibor, another talented young musician from another Eastern European country—Ishiguro's quite sensitive to the distinctive experiences of Eastern Europeans who fall under the spell of Western music—who's taken under the wing of Eloise, another American musical celebrity—or at least that's what Eloise advertises herself as. Eloise is a fascinating question mark, existing on this strange frontier where it's hard to distinguish between what passes as lived-in wisdom and as pure fantasy. Her true nature is fundamentally unknown to us, yet what we do know about her are details so carefully arranged that we leave the story wanting to know more without feeling we've been ripped off. **V**



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NEGEV GALA CONCERT Jubilee Auditorium • The Chai Folk Ensemble (Israeli folk dance ensemble) • Tue, June 16, 8pm • Info/tickets call 780.481.7881

NEXTFEST Theatre Network's Roxy Theatre, The Living Room Play House, and visual arts venues • Celebrating the works of emerging artists in theatre, dance, film, music, and visual arts • Dancefest@Nextfest: three programs featuring over 50 dancers • June 11-21

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ROYAL ALBERTA MUSEUM 12845-102nd Ave, 780.453.9100 • The premiere of Geio Takach's new documentary film *Will the Real Alberta Please Stand Up?* followed by Q&A and reception • June 6, 1pm • Free

TRANSALTA ARTS BARN 10330-84 Ave, 780.409.1910 • Movie/TV Night: Big Rock Eddies in affiliation with Fringe Theatre Adventures • Mon, June 8, 7pm

AGNES BUGERA GALLERY 12310 Jasper Ave, 780.482.2854 • Artworks by Gordon Harper; June 6-18; opening reception: Sat, June 6, 2-4pm; artist in attendance

ALBERTA CRAFT COUNCIL 10186-106 St, 780.488.6611 • **Discovery Gallery:** COMING UP NEXT: Artworks by emerging artists Mary Sullivan-Holdgrafer, Margie Davidson, and Matt Gould; until June 6 • **UNITY AND DIVERSITY:** Until June 20

ART BEAT GALLERY 26 St. Anne Street, St. Albert, 780.459.3679 • **TIMELESS:** Oil paintings by Joe Haire and Al Roberge • Until June 30 • Art Walk: Thu, June 4, 6-9pm

ARTERY 9535 Jasper Ave, 780.441.6966 • NextFest Art opening featuring Jonathan Kaiser's *Keep Christmas With You All Throughout The Year* • Sat, June 6, 7-12 midnight • No cover

ART GALLERY OF ALBERTA Enterprise Sq, 100, 10230 Jasper Ave, 780.422.6223 • **KOSHASHIN:** The Hall Collection of 19th Century Photographs of Japan; until June 7 • **Lecture** in Enterprise Square; *Image and Imagination in Early Japanese Photographs* presented by Allen Hockley; Thu, June 4, 7-8:30pm; free (AGA member)/\$10 (non-member) • **HIROSHIGE AND—THE 33 STATIONS OF THE TOKAIDO ROAD:** Printmaker Ando Hiroshige's famous series of Ukiyo-e woodblock prints from 1833-1834; until June 7 • **THE PAINTER AS PRINTMAKER:** Impressionist prints from the National Gallery of Canada; until Aug 23 • **A NEW LIGHT:** Canadian Painting after Impressionism; until Aug 23 • **KRISTY TRAINER—OTHERWORLD:** Re translating a medieval Japanese Noh Theatre play into three separate elements (audio, video and text); until June 7 • **A SENSE OF SUBLIME:** 19th Century Landscapes; until June 28 • **Talks and Tours:** What's the big idea behind an exhibition? How do galleries decide what to include in a show? Painters, Printmakers and 19th Century France with Ruth Burns, Interpretive Programs Manager, Every Tue, 12:10-12:50pm; June 9, July 7, 14; free • Free (member)/\$10 (adult)/\$7 (senior/student); \$5 (6-12yrs)/free (syrs and under)/\$20 (family-2 adults, 4 children)

COMMON SENSE 10546-215 St, 780.482.2685.
www.commonssensegallery.com • **NEW PERSPECTIVES:** Art by Michael Cor • Until June 21 • Opening reception: June 20, 7-10pm

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LANDO GALLERY 1130-105 Ave, 780.990.1161 • Artworks by Barbara McGivern • June 5-27 • Opening reception: June 6, 2-4pm

LATITUDE 53 1024-106 St, 780-423-5353 • **Main Space: THE SECRET OF THE MIDNIGHT SHADOW:** Art by Daryl Vocat; Fri, June 5, 8pm; opening reception: Fri, June 5, 8pm; Artist talk: Sat, June 6, 2pm • **Prolex Room: PREY:** Paintings and drawings by Dana Holst • **Rooftop Patio Series:** Thu, June 11, 5pm

LOFT GALLERY A. J. Ottewell Arts Centre, 590 Broadmoor Blvd, Sherwood Park, 780.922.6324 • Open every Thu 5-9p; Sat 10am-4pm • **NEW ART:** New selections of the Permanent Art Acquisition collection of the Strathcona County • Until June 30

MCMULLEN GALLERY U of A Hospital, 8440-112 St, 780.407.7152 • **URBAN TEXTURES:** by members

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MCPAG Multicultural Centre Public Art Gallery, 5411-51 St, Stony Plain, 780.963.2777 • Dining Room
Gallery: IDEAS FOR A CULTURAL CENTRE: By students from Stony Plain Memorial Composite High School: until June 18

MICHIF CULTURAL AND MÉTIS RESOURCE INSTITUTE 9 Mission Ave. St. Albert, 780.651.8176
• Aboriginal Veterans Display • Gift Shop • Finger weaving and sash display by Celina Loyer

NEXTFEST Artery, 9535 Jasper Ave • Opening
gala: A preview of artists: COMBINES by Jesse
Kowalchuk at Vintage Lounge; FACE TO FACE:
graffiti-inspired profiles by Jacob Dutton at Local
124; GREEN BRIAN by Brian Lee • Sat, June 6, 7-12
• KEEP CHRISTMAS WITH YOU ALL THROUGH-
OUT THE YEAR: Art by Jonathan Kaiser

NINA HAGGERTY Stollery Gallery, 9704-111 Ave,
780.474.7611 • **ALBERTA ARTISTS WITH BRAIN
INJURY SOCIETY (AABIS):** Until June 17
PETER ROBERTSON MAIN GALLERY 10183-11
St, 780.452.0286 • Artworks by Amy-Claire Hues-
tis • Until June 20

PROFILES PUBLIC ART GALLERY 19 Perron St.,
Albert, 130 460-4310 • **SIGNS:** Photographic
artworks by Wenda Salomons, Laur. O'Connor,
Alexis Marie Robb, Paul Murasko, and Margaret
V. Fischl • June 4, 27, 5pm • Opening reception:
Thu. June 4, 6-9pm

PROVINCIAL ARCHIVES OF ALBERTA 8555
 Rel 7004 106 22 On 1 Nov 54 Jan 1960
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 BY FIRING CREATIVITY • Until July 24 • Free

ST ALBERT ARTWALK Wares, Meese Clothing, Gairport, Art Beat, Profiles, Studio Gallery, Bookstore on Perton, Crimson Quill, Roche's Furniture, Concept Jewellery • June 4

SCOTT GALLERY 10411-124 St, 780-488.3619 •
ALBERTA VISTAS. Artworks by Linda O'Neill and
Hilary Prince • Until June 16

SNAPE GLITTER 10,100-97 ST. The classic
SNAPE #19, a money series of legal notes: July
4 July 18, ardent law, opening reception. The,
June 19, 1961. RAY MATERIALS AND ROSE
COMMITTEE 13, 15. In a museum by April D.

SPRUCE GROVE ART GALLERY Melcor Cultural Centre, 35-5 Ave. Spruce Grove, 780.962.0666

• Allied Arts Council of Spruce Grove members show • Until June 13

STEPPE GALLERIES 1253, 1259-91 St. • West
Gallery: Paintings by Mandy Espezel, June 4 - June 13
3 • East Gallery: GLASS SOUL: Acrylic on glass by Manola Borrajo; until July 6 • To view contact Kelley Bernt at kelly.brent@bldg-incca

STUDIO GALLERY 11 Penon Street, St. Albert,
780.460.5993 • COUNTRY CHARM: Landscapes by Judy Schafers • June 4-27 • Opening reception Thu., June 4, 6-9pm; artist in attendance

TELUS WORLD OF SCIENCE 1121-142 St.
780.452.9100 • DA VINCI: THE GENIUS: Until Sept 7 • IMAX: VAN GOGH: BRUSH WITH GENIUS: until Sept 7

AUDREYS BOOKS 10702 Jasper Ave, 780.423.3141
• Poetry Nights the 2nd Fri each month

CARROT CAFE 9351-118 Ave, 780.471.580 • Car-
Writing Circle • Every Tue, 7-9pm; A critique of
the 4th Tue every month

CITY ARTS CENTRE 10943-84 Ave, 780.932.4409 •
TALES: Monthly Storytelling Circle: Tell stories
or come to listen; and Fri each month • Until
June, 8pm; \$3 (free first time)

ROSIE'S 10475-80 Ave, 780.439.7211 • TALES:
Edmonton Storytelling Cafe: T.A.L.E.S. Alberta
League Encouraging Storytelling open mic • 1st
Tue each month, 7-9pm • Pay-What-You-Will (min
\$6); info at 780.932.4409 • *Here Be Dragons*, June 4

ROUGE LOUNGE 10111-117 St, 780.902.5900 •
Poetry Tuesday: Every Tue with Edmonton's local
poets • 8pm • No cover

UPPER CUP CAFE 10909-86 Ave,
780.422.8174 • The Poets' Haven: Monday Night
reading series presented by Stroll of Poets •
Every Mon. 7pm • \$5 door

DIRTY ROTTEN SCOUNDRELS Mayfield Dinner Theatre 16615-109 Ave, 780.483.4051 • Book by Jeffrey Lane, music and lyrics by Davi Yazbek • Until June 28 • Tickets at Mayfield office, toll-free: 1.877.529.7829

FOOTLIGHT FESTIVAL Walderdale Playhouse 10322-83 Ave, www.walderdaleplayhouse.com • Short plays, workshops, play readings and round table discussions • Until June 6 • \$14-\$16 (adults)/\$12-\$14 (students/seniors); Festival passes at TIX on the Square

GLORIOUS Varscona Theatre, 10239-83 Ave, 780.434.5564 • Shadow Theatre • A comedic romp into the real life of the World's worst Opera singer by Peter Quilter, starring Coralie Cairns • Until June 14 • \$10 (preview); Tue: Two-for-one; Sat mat: Pay-What-You-Can (door); weekdays, Sun mat: \$20 (adult)/\$17 (student/senior) at TIX on the Square

HEAL YOURSELF Royal Alberta Museum Theatre, 12845-102 Ave • A radical dance-drama about family caregiving, based on the real life process of writer performer Carlynn Reed and Jonathon Neville • Sat, June 13, 2:30-3:30pm • \$25 at TIX on the Square

HOOKEE Catalyst Theatre, 10943-84 Ave • A new musical by Gregory Caswell • June 5-7, June 9-14 7:30pm; June 6-7, 14: 2pm • \$20 at TIX on the Square, door

THE IMPORTANCE OF BEING EARNEST Knox-Metropolitan United Church, 8307-109 St • By Oscar Wilde, adapted and abridged by Harold G Sliker, directed by Elizabeth Johansson, presented by the 9th Street Players and Knox-Metropolitan United Church • June 5-6, 8pm; Sun, June 7, 2pm • \$10 (adult)/\$8 (senior)/\$5 (child) at 780.439.1718, door

IMPROVAGANZA INTERNATIONAL IMPROV FESTIVAL Varscona Theatre, 10239-83 Ave/B-Scene Studios, 8212-104 St • Rapid Fire Theatre • Varscona Theatre: 8pm nightly, Fri-Sat 11pm, no show June 21-22; \$10 (weekdays)/\$15 (Fri-Sat)/\$20 (final show on Sat, June 27, 11pm) • B-Scene Studios: Thu-Sat 8:30pm; \$10 • June 17-27 • Tickets available at TIX on the Square; Sat Kids Puppet Show; Sat 2pm Pay-What-You-Can at the door

LET THERE BE HEIGHT—AN AERIAL CABARET La Cité Francophone, 8627-91 St • Firefly Theatre • Sat, June 13, 8pm • \$28 (all-ages at TIX on the Square)/\$30 (door)

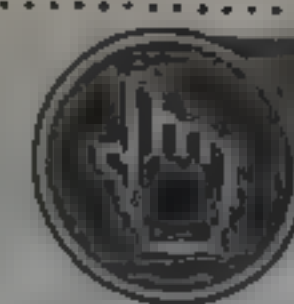
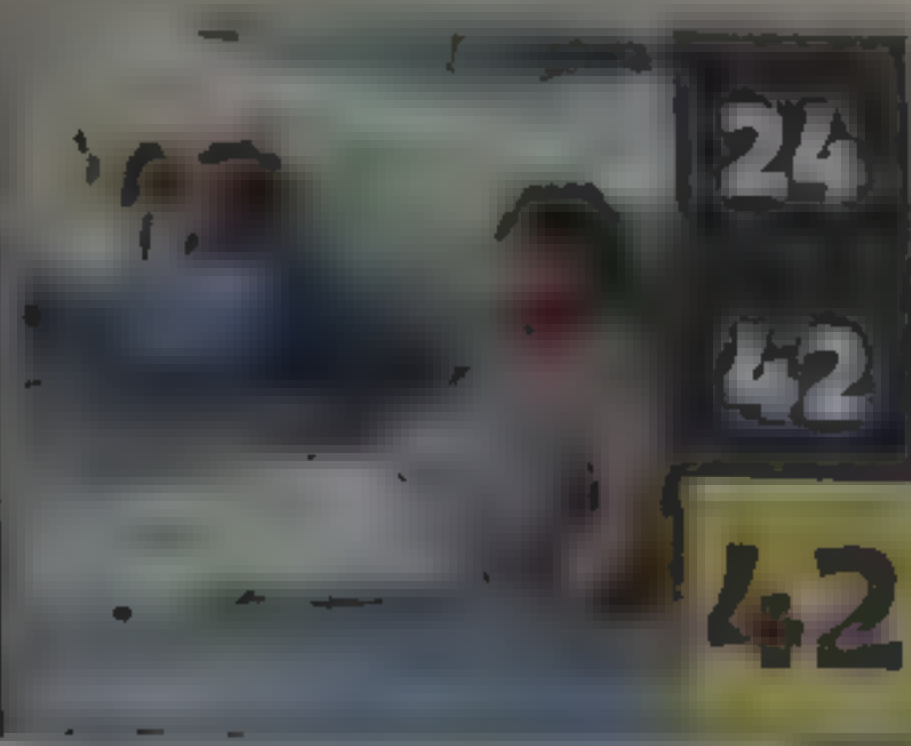
NEXTFEST Theatre Network's Roxy Theatre, The Living Room Play House, 15 visual arts venues • Celebrating the works of emerging artists in theatre, dance, film, music, visual arts • June 11-21 • Mainstage Theatre: *One Hundred Days of Sunlight* by Annette Christie, *Letters To Noce*

RUBABOO PERFORMANCE GALA Avenue Theatre, 9030-118 Ave • Cabaret evenings showcase the vibrancy of local and national First Nations artists in Edmonton presented by Workshop West Theatre • June 12-13 • \$12 (adult)/\$6 (student/senior) at the door, TIX on the Square

SEXY GALS IN THE CITY Jubilations Dinner Theatre, 8881-170 St, Phase II, WEM, 780.424.2441 • A spoof on the TV show *Sex in the City* with love songs from the '70s and '80s • Until June 7

SPROUTS—NEW PLAY FESTIVAL FOR KIDS Stanley A. Milner Library Theatre, 7 Sir Winston Churchill Sq • Concrete Theatre presents live staged readings: Todd Babiak's *The Invisible World*; Julie Golosky's musical *Show Me the Way-hey, Twila* MacLeod, Gregory Shimizu's *Two Frogs and a Mountain That Rumbled*; Jared Matsunaga-Turnbull's *Paper Song* • June 13-14, 11pm (lobby activity, 2pm (show)) • \$14 (adult)/\$8 (child 3-12)/free (child under 3)/\$35 (family pass) at TIX on the Square • www.concretetheatre.ca

THEATRESPORTS Varscona Theatre, 103-4-83 Ave, 780.448.0695 • Rapid Fire Theatre's weekly insane improv show • Every Fri (11pm) • Until July 21 • \$10/\$8 (member) at TIX on the Square



ROCKUMENTARY // ANVIL! THE STORY OF ANVIL

Metal on film

Gervasi's Anvil doc respects its subjects



ROCK MORTAL >> The story of a band who haven't made it, but aren't about to give up just yet // Supplied

EDEN MUIRO
// EDEN@VUEWEEKLY.COM

Spandex and big hair. Studded neck collars. Bondage gear. Mix those visuals with speedy metal music and you've got the sort of over-the-top rock 'n' roll comedy that filmmaker Rob Reiner captured in his mockumentary *This Is Spinal Tap*. Except that the band at the heart of this story is Anvil—a real Canadian metal group that formed in 1978 and recorded its first album—*Hard 'N' Heavy*—in 1981. Despite a few years

of success—1982's *Metal On Metal* being their professional zenith—the group eventually faded into the background. But it never went away.

Director Sacha Gervasi's *Anvil! The Story of Anvil* picks the story up 30 years after the band's inception, when founding members singer/guitarist Steve "Lips" Kudlow and drummer Robb Reiner—yes, Robb Reiner, with two b's—are still guiding the band through a series of albums and oddball bar gigs.

As the film opens, the comparison to *Spinal Tap*—the movie and the

band it spawned—stands, as Gervasi follows footage of a spandex-clad Anvil with a parade of testimonials to Anvil's influence: Metallica's Lars Ulrich, Guns N' Roses' Slash, Motorhead's Lemmy and more all sing the band's praises, admitting the influence that Anvil had on heavy metal in the early '80s and then wondering just why their own bands went on to lofty heights of success while Anvil stumbled and all but disappeared.

This could very easily have been a film that simply transposed the filmmaking Reiner's comedic model to a real band, but Gervasi comes to the material from a unique position: in the early '80s he worked on Anvil's road crew for several tours before going on to a career in Hollywood. Much like the band's musical contemporaries, Gervasi found success while Anvil struggled onward. As such, Gervasi approaches the film with an appreciation for the original duo's perseverance and refusal to give up on music, despite the fact that they have spent decades with the industry's moneymakers slamming doors on them—as well as for the fact that both men have wives and kids, and so they work day jobs to support both their families and their music.

But it doesn't take long before it becomes apparent that *The Story of Anvil* is actually far removed from *This Is Spinal Tap*. Gervasi is not poking fun at Anvil—all the comic relief necessary is provided by Kudlow's droll personality. When the band lands in Sweden for a rock festival, the camera catches Kudlow chasing

down several aging rock musicians like a dedicated fan boy, occasionally raising a smile but more often receiving a brush off, all the while grinning ear to ear as he relishes the chance to meet (and reunite) with some of his heroes. But while there are enough laughs to keep the story from sinking into a depressing groove, it's the face that Kudlow puts on while braving opposition that makes *The Story of Anvil* a tale worth hearing.

“What sets Anvil apart from so many others is the refusal to stop trying and the sheer enjoyment that is in evidence every time they play a song.”

As the disappointments keep piling up and the grind wears on, it's easy to feel pity for Kudlow and Reiner, their dream seemingly quite broken by the time they are hovering around 50 years of age. Yet, more than a glimmer of hope still resides in their eyes, and while it's sometimes difficult to watch them hanging their hopes on what could very well be delusions of fame, there's also something admirable about the duo's refusal to give up. Kudlow's heart beats as strong as it ever did as he expresses the joy he gets from music both in thoughtful, excited words and in pyrotechnic guitar solos up on the stage.

While *Anvil* is most certainly at the centre of this story, it's also a glimpse

into the potential future of any number of younger bands out there. As Kudlow says at one point to a small group of fans, the vast majority of musicians never make any real money at playing music. What sets Anvil apart from so many others is the refusal to stop trying and the sheer enjoyment that is in evidence every time they play a song. The dream is still there, and that's enough.

Music gives them an opportunity to shove the day jobs from their minds, and it's inspiring early on when Kudlow puts his cards on the table. “It could never be worse than what it already is. ... But on the other hand, if it did get worse, at least this time after all's said and done I could say that all has been said and done instead of that I've left a whole bunch of things undone.”

Gervasi doesn't pull his punches in the film, shining a light on Kudlow and Reiner's faults as well, and the effect is that both men appear as real human beings, guys down the street. The guys in Anvil keep playing music because that's what they do for fun, and it gives them a reason to grin as life takes its best shot at them. In short, they're playing music for all the right reasons, and Gervasi captures that sentiment well. **V**

FRI, JUN 5, SUN JUN 7, TUE, JUN 9 (7 PM)
SAT, JUN 6 (9 PM)
ANVIL! THE STORY OF ANVIL
DIRECTED BY SACHA GERVASI
STARRING STEVE "LIPS" KUDLOW, ROBB REINER
METRO CINEMA (9828 - 101A AVE)
★★★★☆

DVD >> FEAR(S) OF THE DARK / MEMORIES OF ANGELS

Minimal masters

Pair of films keep it sublimely simple

"Direct to DVD" has certain distasteful connotations in the film world. Here in Edmonton, though, where Metro only has so many hours in the day and most other theatres have minimal interest in anything non-commercial or stylistically esoteric, that phrase is practically a recommendation: I haven't undertaken this with any kind of scientific rigour, but I'd bet a hot meal on a cold day that an equal number of inventive, worthy films debut on DVD racks as on big screens.

Fear(s) of the Dark (Peur(s) du noir) is kind of a perfect example of what I'm talking about, a moody, engaging and even occasionally hilarious collection of animated films exploring, roughly, the concept of fear. Armed with some

very talented storytellers and artists—Sub Pop/RAW illustrator and creator of the brilliant coming-of-age/mutant graphic novel *Black Hole* Charles Burns and Dr. Jekyll & Mr. Hyde artist Lorenzo Mattotti being the biggest names—the vignettes feel a bit like campfire ghost stories, though with some notable deviances that enliven the whole thing. Burns' entry, at least, has the

feeling of a particularly creepy—as with most of the collection, more in a psychological, as opposed to jump-out-and-boo, way—campfire tale, told in the first person with an understated sense of impending dread. The shot opens on an apparently old man, gazing out the window longingly, moaning about the pain and

awaiting his medication. His narration soon takes us back to his boyhood, where he captures an odd, alien-like insect, which promptly escapes and is more or less forgotten until he finally manages to meet a girl while studying in university. Related in Burns' stark style—which occasionally looks like it was negatively drawn, white ink on black paper, and, to be fair, only translates so well to the computer animation technique used here—it's a sly exploration of the fear of relationships, and has a lot of parallels to *Black Hole*, especially its equation between body and mental states.

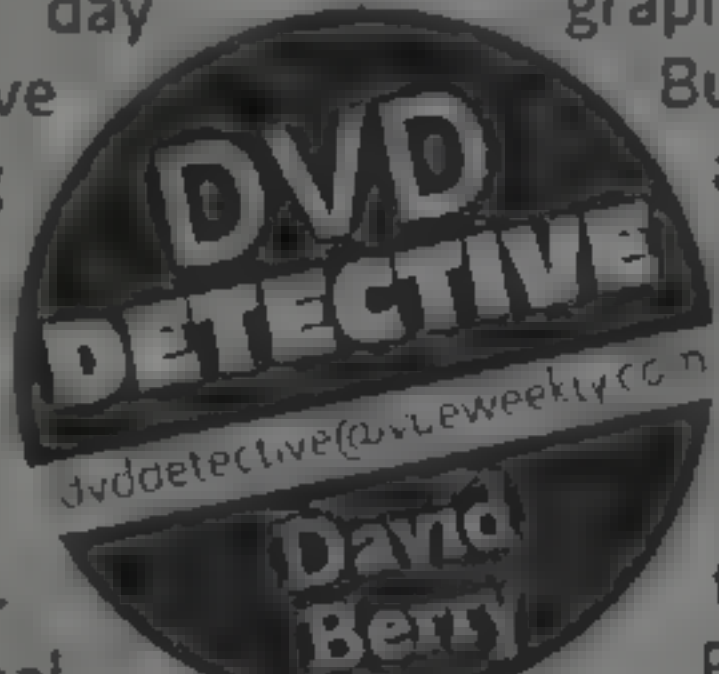
The best story, however, is probably Richard McGuire's closer, a haunted house fable told entirely in neo-cartoonish black and white. Despite his aesthetic simplicity, McGuire is a master at letting things go bump in the dark, and tells most of his story with just a circle of "light" (stark white shapes) on a black screen. Other highlights include Mattotti's old-time ghost story, explaining how an alligator came to be hung on the

roof of a church, and a series of abstract drawings played against the neurotic, small-minded and hilarious liberal-guilt fears of a woman, which is interspersed throughout. *Fear(s) of the Dark* never really gets too philosophically deep, but it's a worthy ensemble, and something of a master class in minimal storytelling.

Equally minimal, though to an entirely different effect, is Luc Bourdon's *The Memories of Angels (La mémoire des anges)*, a love letter to both Montréal and our National Film Board stitched together entirely from 1940s, '50s and '60s NFB films set in . Essentially an extended montage—Bourdon offers no narration, all the sound diageitic, sometimes in the form of dialogue and conversation, but mostly musical, found sounds creating the soundtrack of a city—*Angels* seems less like running through memory than a dream (I guess those are related), tracking brief scenes, letting one image suggest another, drifting seemingly (but only seemingly) through the city.

Though it's interesting purely as a historical record—it follows Montréal as it grows up, touching on everything from the city's expanse to the rise of Québec nationalism—perhaps Bourdon's best trick is how he weaves together similar scenes from different eras. Parc Lafontaine, for instance, was obviously a favourite destination for the city's filmmakers, and Bourdon jumps from black-and-white shots of couples paddling on its lake to colourful images of children playing, families and young folks strolling through eras. He repeats the technique in a few notable areas, like downtown and on St Catherine's, the effect suggesting the continuous nature of a city, the fact that, as much as the physical reality changes, cities are essentially just groups of people with remarkably similar goals and ways of living.

That recognition of a certain kind of universality is what makes *Angels* something more than just a historic record, and is enough to remind even a city as cinematically desolate as ours of the unexpected powers of visual history. **V**



PRINCESS
THEATRE
10337 - Whyte Ave. - 433-0728

GOMORRAH

WEDNESDAY JUNE 10
8:00 PM

WEDNESDAY JUNE 10
8:00 PM

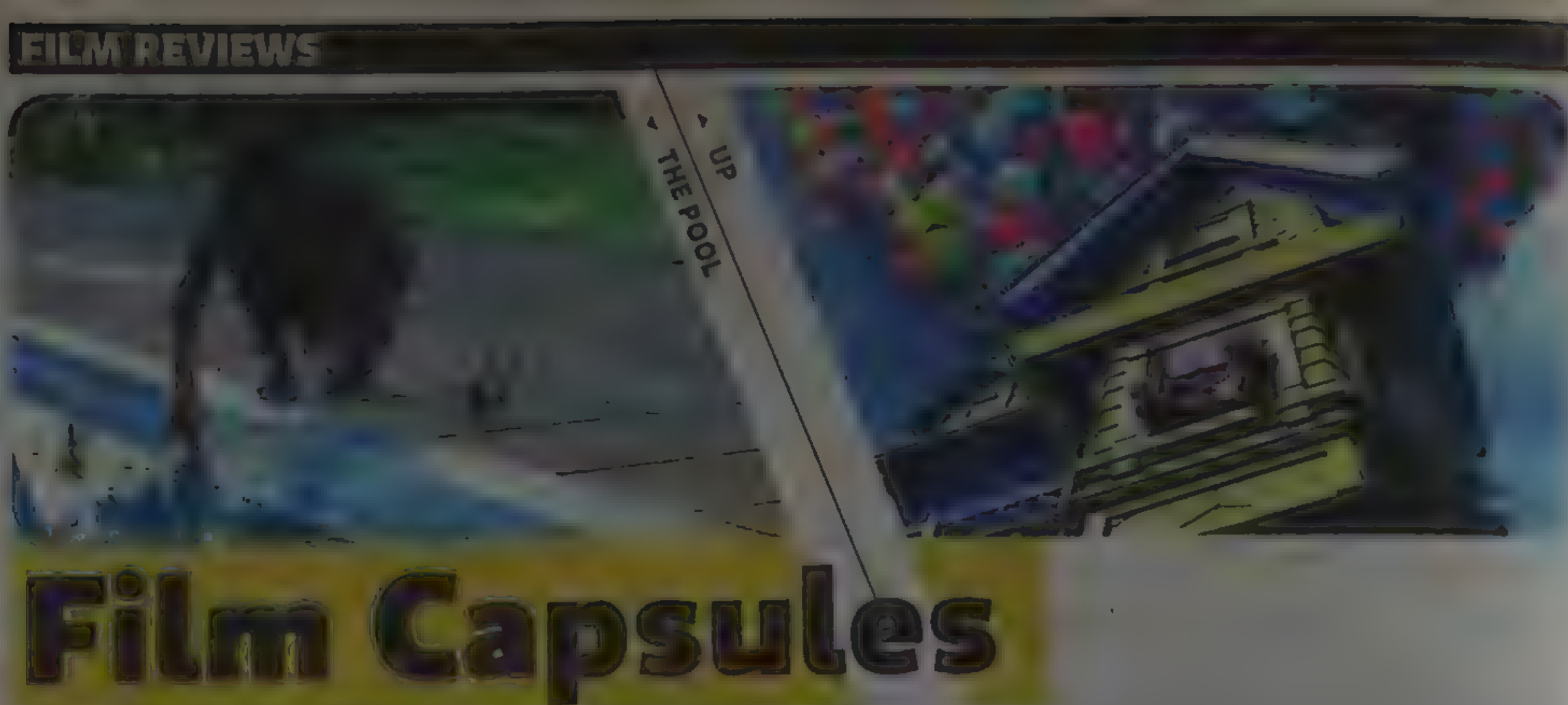
GOMORRAH
WEDNESDAY JUNE 10
8:00 PM
RATED: 14A COARSE LANGUAGE, VIOLENCE
NOT RECOMMENDED FOR CHILDREN

PRINCESS
THEATRE
10337 - Whyte Ave. - 433-0728

MY LIFE IN RUINS

WEDNESDAY JUNE 10
8:00 PM

MY LIFE IN RUINS
WEDNESDAY JUNE 10
8:00 PM
RATED: PG-13 SEXUAL CONTENT



Film Capsules

Opening this week

Lemon Tree
Directed by Eran Riklis
Written by Riklis, Suha Arraf
Starring Hiam Abbass, Ali Suliman,
Rona Lipaz-Michael
★★★★☆

The new luxury home of Israel Navon (Doron Tavory) overlooks the border that divides Israel from the West Bank. Just over that border is a well-kept lemon grove tended by Salma (Hiam Abbass), a widow in her late 40s whose children have all grown and moved away. Her trees are so close and so fecund that, if he wanted, Israel could twist an arm through the wire fence and pluck fruit right from the branches. But according to Israel's crack team of security advisors this very fecundity "poses an imminent threat to Israeli security," it's shady patches a ver-

table breeding ground for a deadly terrorist ambush. They advise Israel to have the entire grove leveled. Israel is the Israeli Minister of Defense, and he does what he's told.

So we've got a character who seems to represent, to a conspicuous degree, the state of Israel. His name, lest we fail to draw the parallel, is Israel. He's well spoken, and possesses the confidence of a man accustomed to power, privilege and a sense of entitlement. We've got a patch of land that seems to represent, to a conspicuous degree, the people of Palestine. It's modest but lovely, vulnerable yet resilient, and carries with it a deep personal history. Salma and her elderly assistant are hard-working paragons of proletarian integrity. Salma refuses to allow her trees to be destroyed, even when assured of compensation for her loss. She hires a lawyer named Ziad (Ali Suliman) whose practice barely survives off of whatever divorce suits he can scrounge up. Salma's case seems hopeless, but her plight earns Ziad's loyalty.

If all this seems rather too forceful an allegory, it's also, happily, a somewhat misleading set-up. If you'll pardon the pun, Eran Riklis's *Lemon Tree* (*Etz Limon*) grows on you. While Riklis seems to be cultivating a simplistic spin on David and Goliath, this film's real roots lie elsewhere. In fact, it's far less pointedly about the politics of the Israeli-Palestinian conflict than it is about the politics of gender and familial roles. Across that fence from Salma, residing in that shaded fortress is Mira (Rona Lipaz-Michael), Israel's lovely wife. Though Mira sympathizes with Salma she never quite manages to do very much about the situation and the two women never quite manage to meet, yet, in some very basic ways that betray their obvious imbalance of power, they share more than either realizes.

Of course the story, written by Riklis and Suha Arraf, who collaborated previously on Riklis's *The Syrian Bride*, is fundamentally about Salma, who finds no unconditional support from anyone save Ziad. Her few friends toss around a lot of blanket condemnations of the Israeli government, yet they neither condone her acceptance

of compensation nor her fight to keep her land. When, following a scene of truly elegant and understated eroticism, we begin to sense a romance developing between Salma and her significantly younger lawyer, these same friends start coming round to warn her that her supposedly undignified behaviour won't be tolerated.

Abbass, so moving in *The Visitor*, embodies Salma with such graceful transition that her face, so beautiful and imperious, can seem to shift from hard and stoic to smooth and amorous while barely moving a muscle. Salma's instincts and abilities register as maternal. As we watch her go about her routines, she seems built to tend soil, to prepare food and scrub floors, to graciously fulfill all the expectations of the narrow-minded patriarchy. Yet when the first signs of longing colour her cheeks it's as though some dormant blood rushes through her. The effect is quietly exhilarating. *Lemon Tree* is thoughtful and engaging enough, but Abbass's performance is uncommonly rich in specificity and feeling, and elevates the film to a whole other level.

JOSEF BRAUN

THE POOL

The Pool

Directed by Chris Smith
Written by Smith, Randy Russell
Starring Venkatesh Chavan,
Jhangir Badshah, Ayesha Mohan
Sat, Jun 6 (7 pm)
Sun, Jun 7, Tue, Jun 9 (9 pm)
Metro Cinema (9828 - 101A Ave)
★★★★★

Like its namesake, a garden-fringed rectangle of calm blue water in the backyard of a house in Goa, *The Pool* shimmers silently. This is a quietly remarkable film. Remarkable, first, for its seeming simplicity—a camera merely trained on Venkatesh Chavan, playing Venkatesh, a boy working in a hotel in Panjim, the Indian state's capital. We follow as he cleans rooms and lugs clothes to the laundry, meets up with Jhangir (Jhangir Badshah) to sell plastic bags, or treks up a hill to climb a tree and

CONTINUED ON PAGE 4

metro CINEMA

JUNE 4-10

Shakespeare On Film
LAURENCE OLIVIER'S
HENRY V
THURSDAY JUNE 4 at 7:00 PM

A HYMN TO THE HUMAN SPIRIT
OUTRAGEOUS
HILARIOUS
A MASTERPIECE
SUPREMELY ENTERTAINING
INSPIRATIONAL

THE POOL
FRIDAY, SUNDAY and TUESDAY at 7:00 PM
SATURDAY at 9:00 PM

THE POOL
SATURDAY at 7:00 PM
SUNDAY & TUESDAY at 9:00 PM

BIKEOLOGY: MOVIE MONDAYS
MONDAY AT 7:00 PM • FREE ADMISSION!

CREATIVE AGE FESTIVAL PRESENTS
YOUNG AT HEART
WEDNESDAY JUNE 10 at 7:00 PM

EDMONTON TONIGHT
10:30 PM

All Metro screenings are held at Zed or Malin the Grand Theatre, 9828-101A Ave.
For more information, call 425-9212 or log on to www.metrocinema.org

GARNEAU
theatre
872 - 109 Street - 433-0728

THE POOL
SATURDAY JUNE 6 at 7:00 PM
SUNDAY JUNE 7 at 9:00 PM

UPCOMING FAVA WORKSHOPS
AESTHETICS OF EDITING
Sat, Jun 6, 10:30am-12:30pm
\$100 (incl. lunch + GST)
\$20 non mem (+GST)
EDITING
Sat, Jun 6, 1:30pm-3:30pm
\$100 (incl. lunch + GST)
\$20 non mem (+GST)

LATE NIGHT SERIES
ENJ/FAVA PROJECT
Sutton Place Hotel (10235 - 101 Ave) METRO CINEMA
10:30 PM - 1:00 AM

FAVA
FILM AND VIDEO ARTS SOCIETY - ALBERTA

PRIDE WEEK 2009

AGE OF
AQUEERIOUS

EDMONTON'S
GAY, LESBIAN,
BI-SEXUAL, AND TRANS
FESTIVAL

PRIDE
Festival
EDMONTON

JUNE 12-21

91.7
THE BOUNCE



EDMONTON'S NUMBER 1 HIT MUSIC STATION

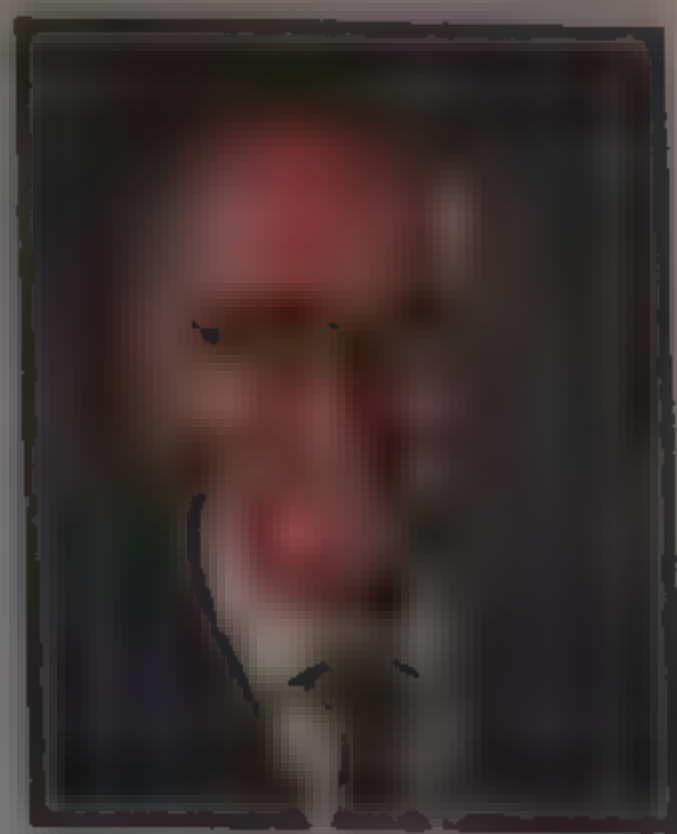
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Message from His Worship Mayor Stephen Mandel



Arts and cultural celebrations, family, friends and community coming together to honour and support gay Edmontonians – that's what Gay Pride Week 2009 is all about!

On behalf of City Council and the people of Edmonton, Alberta's Capital City, it is my great pleasure to extend warm greetings to all GLBT Edmontonians as you celebrate gay pride here in Alberta's Capital City.

Edmonton is well known as a city that warmly embraces multiculturalism, as a city that's home to people of many different cultures and beliefs, as a city where citizens are welcome to celebrate their lifestyle and their culture.

We, on City Council, are keenly aware that one of Edmonton's most valuable assets is our people. This city was built by people who, regardless of sexual orientation, were willing to work together for the betterment of our community.

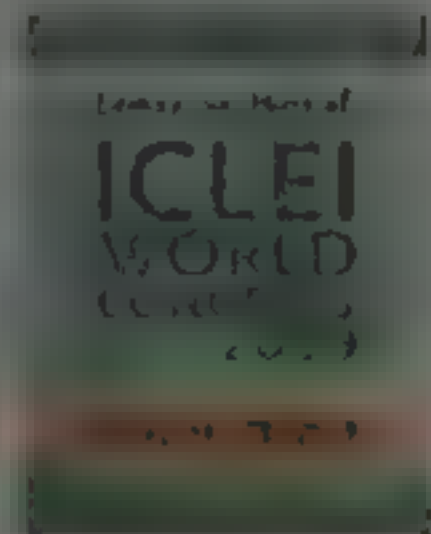
Events such as Gay Pride Week exemplify the community spirit that we enjoy in this city. I salute the Gay Pride organizing committee, and the many hard working volunteers who have donated their valuable time and skills to ensure that Gay Pride Week 2009 enjoys tremendous success.

Best wishes for a fun-filled and memorable week!

Yours truly,

Stephen Mandel
Mayor

May 15, 2009



Edmonton is the proud host of the 2009 ICLEI World Congress – A Conference on advancing local environment initiatives.

Visit: www.iclei.org/worldcongress2009

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Check our website for upcoming events
for Pride week.

Supporting diversity, promoting equality



The Edmonton Police Commission is committed to making Edmonton a safe and vibrant city today and in the future. We support members of the gay, lesbian, bisexual, trans-identified, two-spirited and queer community as they work to promote tolerance and celebrate diversity. Your efforts enhance the quality of life for all Edmontonians.

Please join members of the Edmonton Police Commission at a **Pride Week Reception** hosted by Chief of Police Michael Boyd:

Tuesday, June 16, 4:30 p.m. – 6:30 p.m.
Southeast Station, Community Room
104 Youville Drive East



www.edmontonpolicecommission.com

Pride Centre of Edmonton

The Pride Centre provides support and information for all members of the LGBTQ+ community. Come check out our library, visit our drop-in program or join one of the many groups that meet there. We also provide referrals and advice. Drop in, come and chat.

Join us for our annual
Pride Brunch on
Sunday, June 14th from
11:00 AM to 1:00 PM

This is a free family event

Drop in and enjoy pancakes, eggs
and sausages (vegetarian options)



9540 - 111 Avenue
Edmonton, AB T6K 0A5

(780) 438-3234
www.pridecentredmonton.org

THE 40th ANNIVERSARY OF STONEWALL

2009 marks an important anniversary for Pride festivities throughout North America – 40 years ago, on June 28, 1969, one of the most significant steps towards homosexual equality and acceptance took place.

The 1950s in particular were dominated by a highly conservative social and political climate after the turmoil of World War II. Homosexuals were often, and openly, persecuted by governments and their legal systems, even deemed a security risk by the U.S. government. The FBI kept lists of known or suspected homosexuals and the Postal Service could refuse shipment of anything appearing to be homosexual, even tracking its intended destination. Drag was outlawed, and many gay men and women were fired from their jobs, arrested, even sometimes institutionalized. In the early 60's an aggressive campaign by the New York mayor even attempted to cleanse the city of gay bars in time for the '64 World's Fair, through entrapment practices and the revocation of liquor licenses.

In the Greenwich Village neighbourhood, the Stonewall Inn on Christopher Street became a gay bar in 1966 at the hands of Mafia owners. With no liquor license granted to gay bars, the owners would pay off the police regularly to continue serving alcohol, but police raids would still occur frequently. Even so, it was considered to be the best gay bar in New York – the establishment had 2 dance floors, and was the only bar in all of New York City where dancing between same-sex couples was permitted...unless law enforcement officers were spotted, that is.

By 1969 tensions had escalated from increased police raids and the closing of several other bars in the area. Finally on June 28, during a standard raid on the Stonewall, the gay men and women reached their breaking point, and one of the last groups expected to ever fight back, did.

Typically, patrons would be lined up to present identification, and anyone in ladies' clothing would be taken aside for a gender-check. Cross-dressers, and women wearing less than 3 feminine items of clothing, would be among the first arrested. Anyone not suffering the humiliation of arrest would be simply sent out into the streets to go home. This time, however, people began to resist – some men refused to present identification, and those arrested began to struggle against the officers. Those removed from the bar, instead of going home, gathered outside and began to attract bystanders. The crowd grew, as the police were forcing some

struggling patrons into a wagon a breaking point was finally reached, and a full riot resulted. It took the arrival of the Tactical Police Force to finally clear the streets, and only then with great difficulty and hours of fighting. Both sides suffered injuries, some were sent to hospital, and the Stonewall itself was trashed.

A new strength seemed to have been found though, and on the following night even larger numbers gathered in front of the re-opened Stonewall. Thousands filled the streets, emboldened and more open than many of them had ever been before, and before long a repeat of the previous night's rioting occurred.

The Stonewall Riots had immediate and lasting effects. A new spirit had been found amongst gay communities as they began to work against repression and discrimination. Within months gay publications cropped up and new equal-rights organizations were established in cities across North America.

Although activist groups had existed prior to the Stonewall Riots, they had been largely ignored; after the attention garnered by the riots, these and newer groups began to demonstrate more openly, even holding hands in public. The Pride movement as we know it today had been born; the people began to rally and within 2 years gay rights groups existed in every major American city, as well as in Canada and other nations abroad.

On June 28, 1970, marking the first anniversary of the Stonewall Riots, a march was organized to cover the 51 blocks to Central Park. On the same weekend, similar marches took place in Chicago and Los Angeles. Within a few years, the practice had spread; Canada's own first gay pride march took place in Ottawa in 1971.

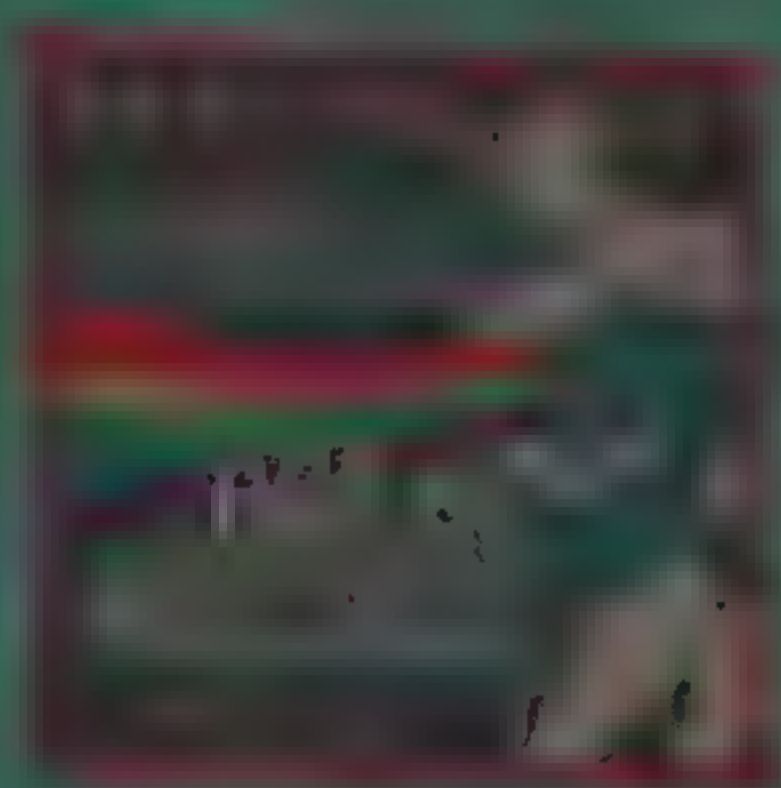
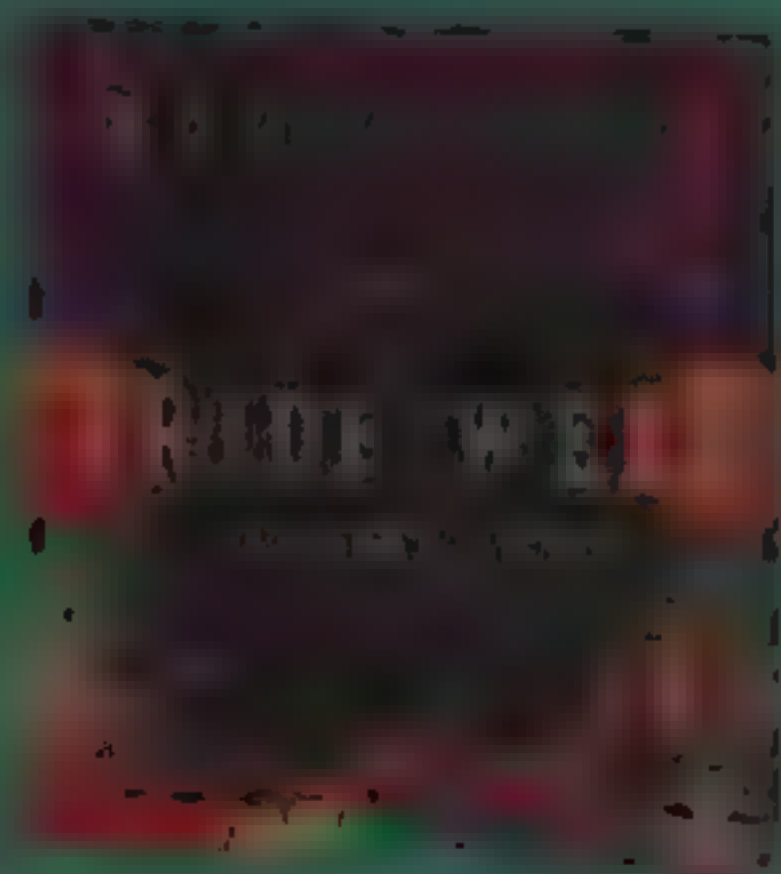
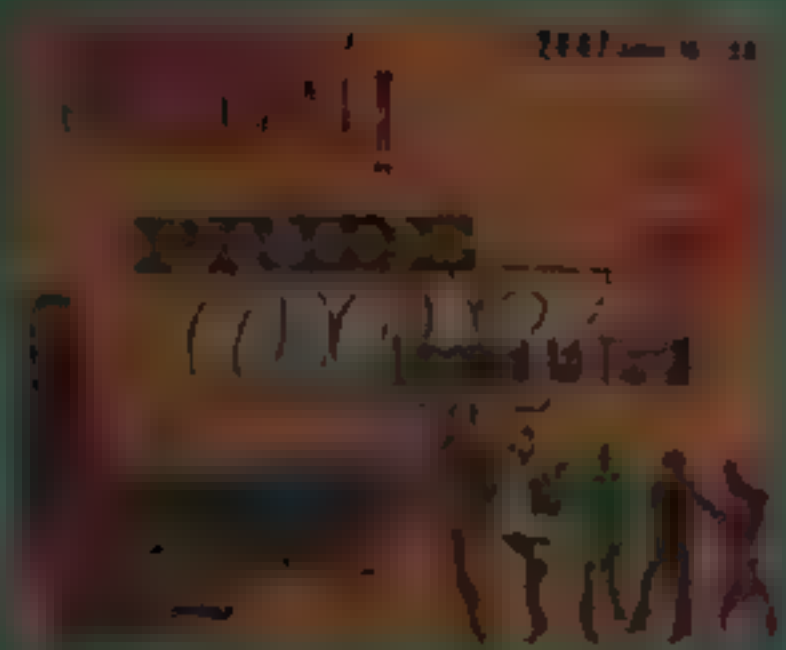
This is why we march today, as much to honour those who helped us find our voice as to remind people today that we are not just an invisible minority. We are people from all cultural backgrounds and all nationalities. We are people deserving the same respect and legal rights as anyone else... and thanks in part to those first steps at Stonewall, I'm very proud to say that we live in a great nation which, for the most part, provides us just that.



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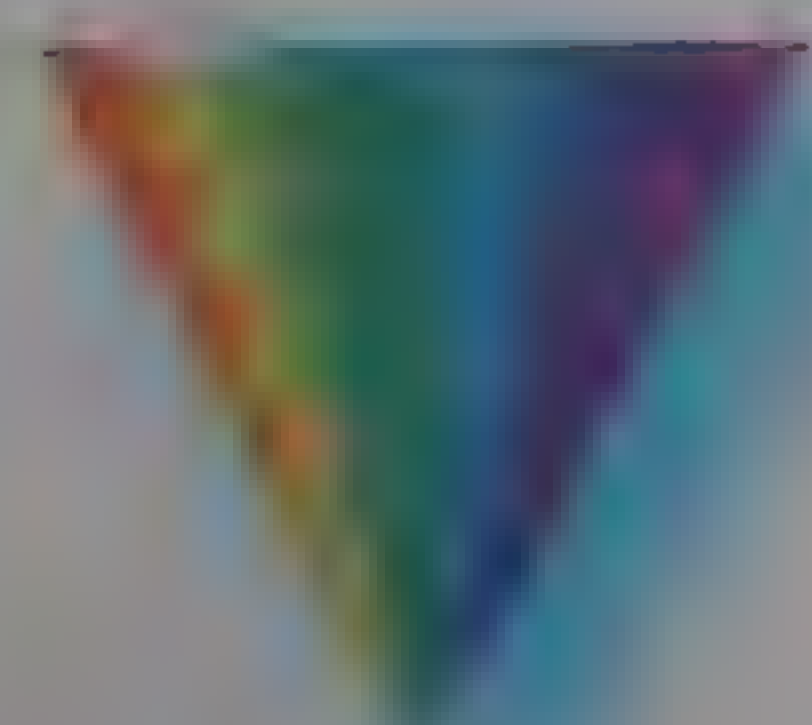
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ENTERTAINMENT ON THE SQUARE

A SHOW YOU DO NOT WANT TO MISS



So there we are Matty and I, sitting around at Starbucks, trying to decide what to write about the Wet Secrets for our article on the entertainment at Pride. Talk about your crazy coincidences: guess who walks in? Trevor Anderson! On a break from recording they're latest album. I squealed, threw my beaded Versace bag, and roped him into sitting down with us for a minute.

Just back from a tour of Austin Texas, New York, Montreal, and Toronto, Trevor had this to say:

"It has always been the Wet Secrets dream to perform at Edmonton Pride, in fact when we wrote our song 'Secret March', we immediately said we would have to play it at the Parade one day. And now we have been given the opportunity to make our dream come true".

Trevor also added this piece of comic relief, "For once in my rock career I am not the gayest person in the band. Kim and Donna are 14 year old gay boys trapped in bomb-shell women's bodies." The Wet Secrets are Lyle Ball on lead bass and vocal, Kim Rackel on tuba, cornet, pocket trombone, tiny trumpet and vocals, Doug Organ on keys, congas, and coffee, Donna Ball on trombone and vocals and Trevor Anderson on drums, paint can and vocals.

Equally as thrilling, but unfortunately not at Starbucks that day because of a broken ankle, is Neon of The Divas. So I picked up my trusty rhinestone cell phone and gave her a call.

The Divas are Cherry Biffin, Jeanette Macdonald and Neon! "We are thrilled to be reuniting after a two year hiatus at this event!" says Neon. She continues, "The Divas are a legendary female vocal trio who have been performing together for the last two decades." If you have seen them, you know what she is talking about, if not... you should! These girls are fantastic! They are multi-talented, comedic and absolutely fabulous! I just love them.

We're welcoming back by popular demand, Kate Reid from Vancouver. You may remember Kate as the girl on stage with the spiky red hair. A great performer, a lovely girl, she is truly a great addition to our show this year. This solo act catches a lot of attention, she is truly wonderful.

Also returning this year, after a one year hiatus, are the Edmonton Village People.

This is their 15 year anniversary of performing! "...a very exciting new show!" says Rob Browatzke "It's not the standard YMCA." Be sure to watch for their surprise guest star...

I must say that I am personally thrilled to have so much local talent joining us this year. In addition to the aforementioned acts (who are all from Edmonton), we also have returning for our 'family' reunion, the one and only, drag queen extraordinaire: Pepper. E-Town's own party girl Ruby Slippah, and the one and only singing sensation, Heidi Thomas. All coming up from Toronto to be with us this year.

I couldn't continue this article without mentioning my girl pals (because they'd toss me off the stage if I didn't), they are also your favourite home-based Kings and Queens. Ethyl Alcohol, Krystal Ball, Chanelta Shanaynay, Leah Way, Twiggy, Godiva, and this year's Empress of the Imperial Sovereign Court of the Wild Rose, Marni Gras. We also have Connie Linguah, Vonda DuPont, Tequilla Mockingbird, Ladonna, Mark Sheppard, a plethora of Court Queens and a techni-colour sequinned rainbow of



others. All of whom we have seen before and love very much. These are the hardest working Queens in Edmonton, they will grace our stage and amaze you, and hopefully get you dancing too!

All of this is headed up by our fabulous DJ, the incredible bass bumping, earth quaking, make your booty shake, DJ Jazzy! A true veteran of the gay nightclub scene. He'll be playing after the show is over to keep the party going!

Make sure you check out all the fab happenings on Churchill Square - check out the vendor booths (listing on page 32), lots of good stuff to buy, and eat! There will also be many GLBT organizations you'll want to touch base with. Cool off in the misting tent, or take your kids over to the kidzone for pint sized activities.

With all this talent, glamour, and rhythm coming to perform that day - you will not want to miss this. I am truly honoured to have everyone involved in Edmonton's Biggest Pride EVER. So let the sunshine in, it's the Age of aQueerius darling!

All my best, see you there.

Your hostess: Banki

View Events Schedule on Page 33

THE EVOLUTION OF EDMONTON PRIDE

Edmonton
PRIDE
festival

Ladies and gentlemen, excitement looms and anticipation grows as the 2009 Pride Festival is upon us. With this year's theme: "Age of aQueerius", we encourage you to grab your hippie clothes, braid your hair, get into a psychedelic peace love mood and join the action. Come see what a great Pride Spirit Edmonton has and celebrate our diversity in a Festival that roots itself in acceptance and fun.

Why go to Pride? Besides the obvious reasons of fun and excitement, this year marks a couple of important anniversaries which we should reflect on this year as we enjoy the festivities. First is the 40th anniversary of the Stonewall Riots of 1969 (further explored in another Pride Guide article this year); which sent waves of bravery and inspiration to homosexuals around the world. Inspiring Canada's first gay pride parade in Ottawa two years later. Second is the equally as important decriminalization of homosexuality 40 years ago by one of Canada's most progressive Prime Minister's: Pierre Elliott Trudeau, who was a firm believer that the government had no business in the bedrooms of the people, which for that time was a progressive statement that paved the way for the acceptance we enjoy today.

Looking around this year at the Festival, you may notice something fabulous and spectacular... we're growing! Not just a little

bit, but a lot. Each year brings greater attendance, increased sponsorship dollars, and greater acceptance from the community. Initially started as a grass-roots movement, Pride has exploded into a multifaceted event with staff and volunteers that work year-round to ensure the festival is well organized and continually expands its events and offerings to our LGBTQ community.

New for this year we see TD Canada Trust as the Rainbow title sponsor for the Pride Parade and Celebration on the Square; new government dollars from the Alberta Foundation for the Arts to sponsor our Queer Images Film Festival; and a new Pride Award sponsored by the Chief of Police to recognize a member of law enforcement for their contributions to our community.

Join us on Facebook! Look for the Edmonton Pride Festival group on Facebook and be the first to hear about updates and the latest and greatest information about Pride 2009. Also, mark yourself as attending to some of the exciting events we have posted this year.

You may notice something else too - we have a new logo! Thank you to the awesome Folks at nine10 for designing it and helping us re-brand ourselves so successfully. With all this growth, we need your help to keep the Edmonton Pride Festival growing and on track. Do a little... Do a lot... Help out in one of three ways:

1 Join the Board: The Edmonton Pride Festival has an array of Board Positions - people that do what they can to make Pride the great success it is today. Are your skills and abilities suited to: Treasurer, Secretary, Volunteer Coordinator, Entertainment Director, Public Relations Director or Chairperson?

2 Manage a Project or Duty: Don't have enough time to join the Board? That's okay! We have smaller roles to match your skills, interests, and time commitments. Do you have skills and abilities in these areas to help improve Pride?: Website Design, Media Relations/PR, Social Networking, Accounting, Financial Control, Records Management, Auditing, Events Planning & Management, Party Planning, Web Design, and many more.

3 Work the Event: We pay other non-profit groups and charities to provide volunteer services during Pride week. Groups provide volunteers for an event, then we write donation cheques to the group after the work has been completed - usually works out to \$12.00 per volunteer hour.

Have fun at the Pride festival...and play safe!

Matthew Malek,
Chair,
Edmonton Pride Week Society
Board of Directors

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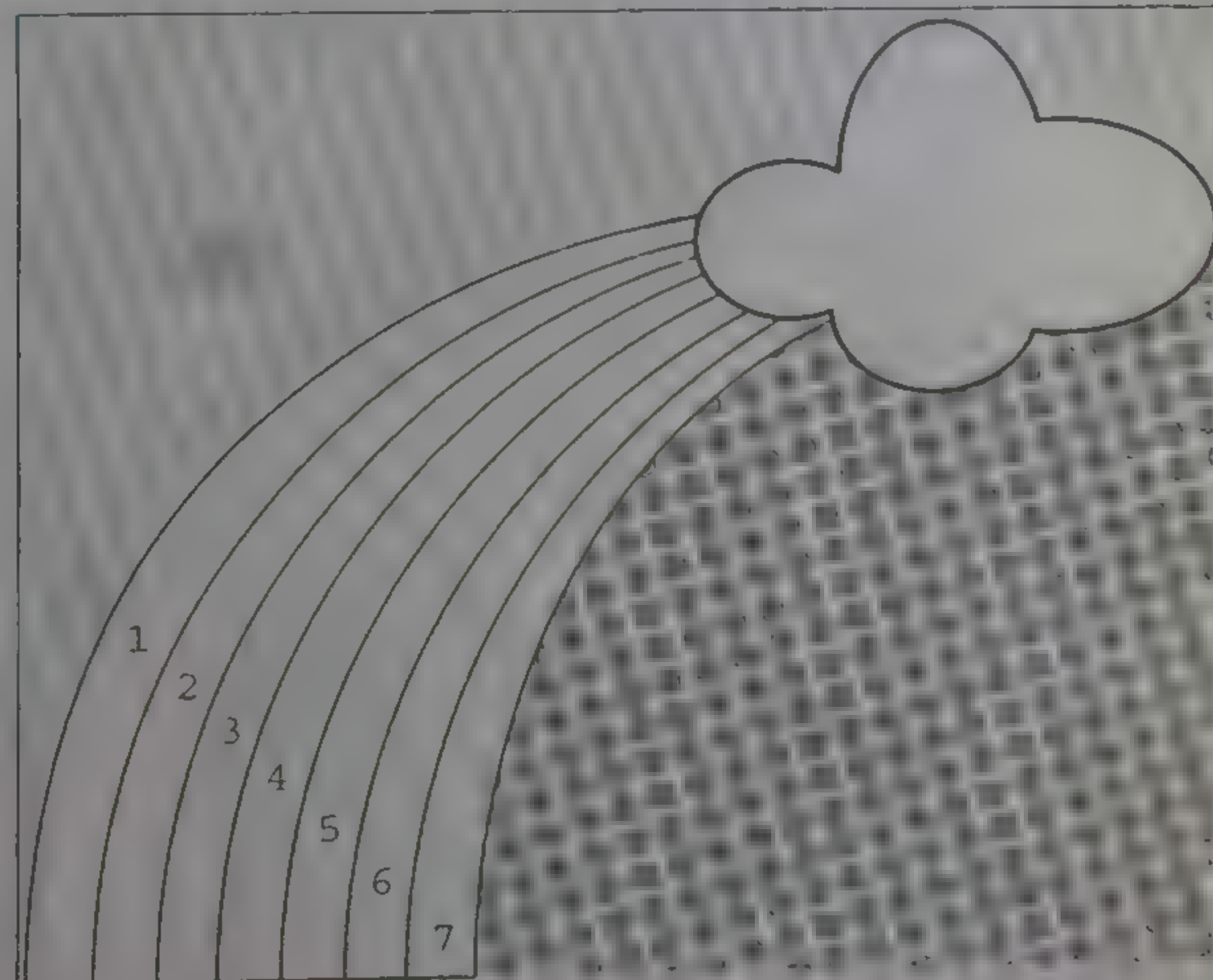


Happy Pride!

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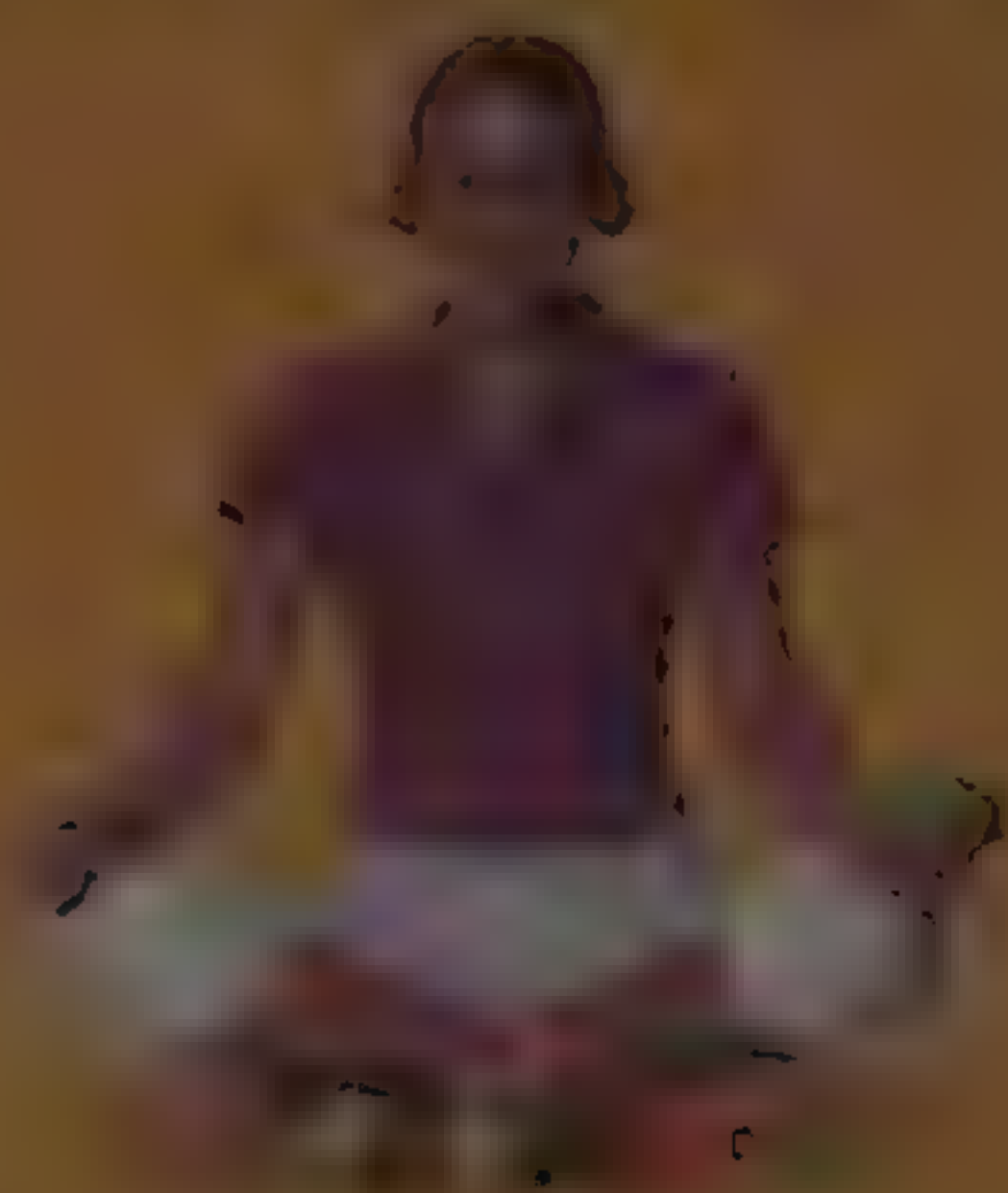
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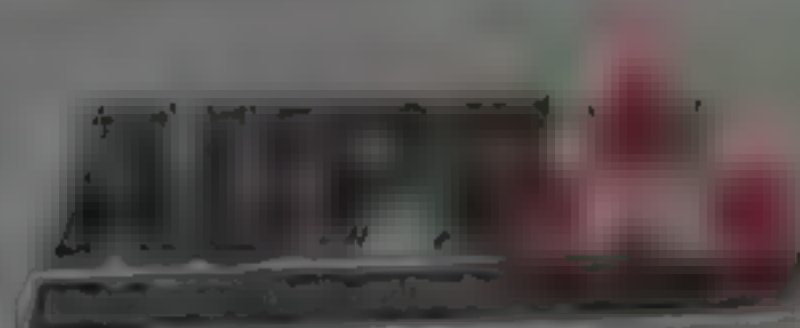
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QUEER IMAGES: EDMONTON'S GLBT FILM FEST



Queer Images, in its third year as part of Pride Week, invites you to feel the love and dive into the Age Of Aqueerius with the help of a frolicking campy night out at the beach and a camp legend! We have once again teamed up with Metro Cinema to bring two fabulous evenings of queer cinema, with all movie showings being held at Zeidler Hall in the Citadel Theatre, 9828- 101A Ave

The first evening on the Fest, Wednesday June 17, we've entitled Camp Out! on the Beach! Grab a towel but leave the sunscreen at home for this trip to the beach! Audience members are encouraged to dress in their summer attire for this screening. Imagine that for one night Zeidler Hall has morphed into Tropical Island.

Movie Feature: Psycho Beach Party
USA 2000, 95 min, Dir: Robert Lee King
It's summer, and the drive-in is the place to be - that is if you don't mind getting killed! When Florence "Chicklet" Forest (Lauren Ambrose, Six Feet Under) discovers the body of a murdered girl, she finds herself in the middle of a classic who dunnit (except this time the action is on the beach). The problem is, who ever did it, keeps on doing it, and Chicklet always seems to be at the scene of the crime. Psycho Beach Party, a hilarious unpredictable ride that will keep you guessing until the very end

Bar opens @ 7pm, Film @ 8pm

On the second evening of the Fest, Thursday June 18, the evening's focus is The Night Is Young. "In an expanding universe, time is on the side of the outcast." - Quentin Crisp
Nary a man had so captured the heart of New York, let alone the world, as Mr. Crisp

did. Not hitting the big time until long after most people are considered old, Mr. Crisp's life goes to prove that those who roam the planet the longest often have the best stories. Join us for this night of film that considers the idea that the best might still be to come, not matter what age you find yourself

Movie Feature: Resident Alien

USA 1990, 85 min, Dir: Jonathan Nossiter
This hilarious film chronicles the adventures of cult figure Quentin Crisp, a flamboyant and eccentric Brit, in his madcap dash across the margins of downtown Manhattan in the pursuit of fame during the last days of bohemian New York City. A modern day Oscar Wilde, Quentin Crisp is the unbelievably witty and charming star of this intelligent and unconventional film. Learn more about this fascinating figure that not only influenced a generation but also a Sting song featuring: With Crisp now deceased, Resident Alien stands as a living testimony to a man's singular gift to the world - himself
Showing with:

Congratulations Daisy Graham

Canada 2007, 15 min, Dir: Cassandra Nicolaou
Seventy-year-old Daisy Graham is having a hard day. No one in her small town wants let her forget about the big ceremony tomorrow, a ceremony at the local high school in her honour. But Daisy has more important things to think about than some ceremony - she's dug out her old rifle, now all she needs is a box of bullets.

Bar opens @ 7pm, Films @ 8pm

EMBRACING DIVERSITY AT TD Canada Trust

At TD, we strive to be an organization where people do not feel excluded in any way – regardless of their ethnicity, physical abilities, gender or sexual orientation and have focused our efforts on six key areas – women and members of visible minority groups in leadership roles, building an agenda for people with disabilities, creating an inclusive environment for CLBTA customers and employees, Aboriginal Peoples, and serving diverse communities.

Why was the GLBT community selected as one of these priorities? The reality was we knew customers and employees weren't feeling as comfortable as they should, so the bank's Diversity Leadership Council formed an executive com-

mittee to create and drive focused programs aimed at improving the experience of our GLBT customers and employees.

As part of this focus, and to make a very public statement, we've taken an active role in the GLBT community.

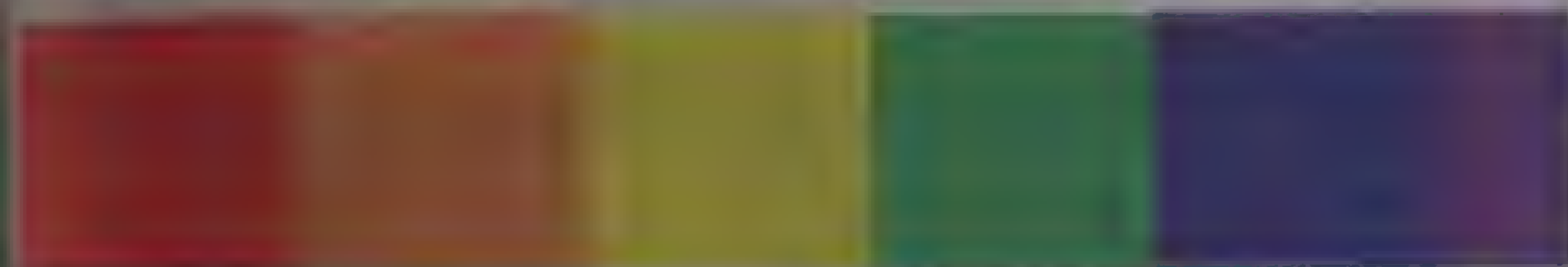
TD is proud to participate in Pride events in Edmonton, Calgary, Vancouver, Kelowna, London, Cambridge/Kitchener/Waterloo, Toronto, Montreal, Boston, and Washington D.C to support and celebrate the accomplishments of the GLBT community.

In addition, we've committed to supporting other community organizations and initiatives that matter to the members of the GLBT community across Canada

and in the U.S with a particular focus on awareness programs, arts & culture, supporting youth, and AIDS. Among other activities in Alberta, TD has supported the Pride Centre of Edmonton, the Exposure Arts and Culture Festival, and Calgary Cares.

TD's support of the GLBT community is about supporting a community that is an important part of our customer base and employee population. It's also about our overall commitment to diversity – something we take very seriously. We want people to look at TD and see an example of how things should work. Have we succeeded in making TD a fully inclusive organization? Not yet, but we are well into our journey.

For more information on diversity at TD visit: www.td.com/corporateresponsibility



Day	Date	Event
Fri	June 12	PRIDE : PRIDE w/ DJ DAN JAMES
Sat	June 13	PRIDE : PRIDE w/ DJ JIMMY DOO
Sun	June 14	AGE OF LOVE (drag show)
Mon	June 15	QUEER AFFAIR (drag show & wine)
Tues	June 16	LEGEND LUST (5 drag show martini party)
Wed	June 17	CHICKS & DIVAS (cabaret)
Thurs	June 18	QUEER CORE WILD (drag show party) w/ MICHELLE
Fri	June 19	QUEER JAZZ CIRCUS (drag show party)
Sat	June 20	PRIDE : PRIDE presented by BURBERRY fragrance
Sun	June 21	PRIDE DRAG SHOW (drag show party)

—laynighclub.ca

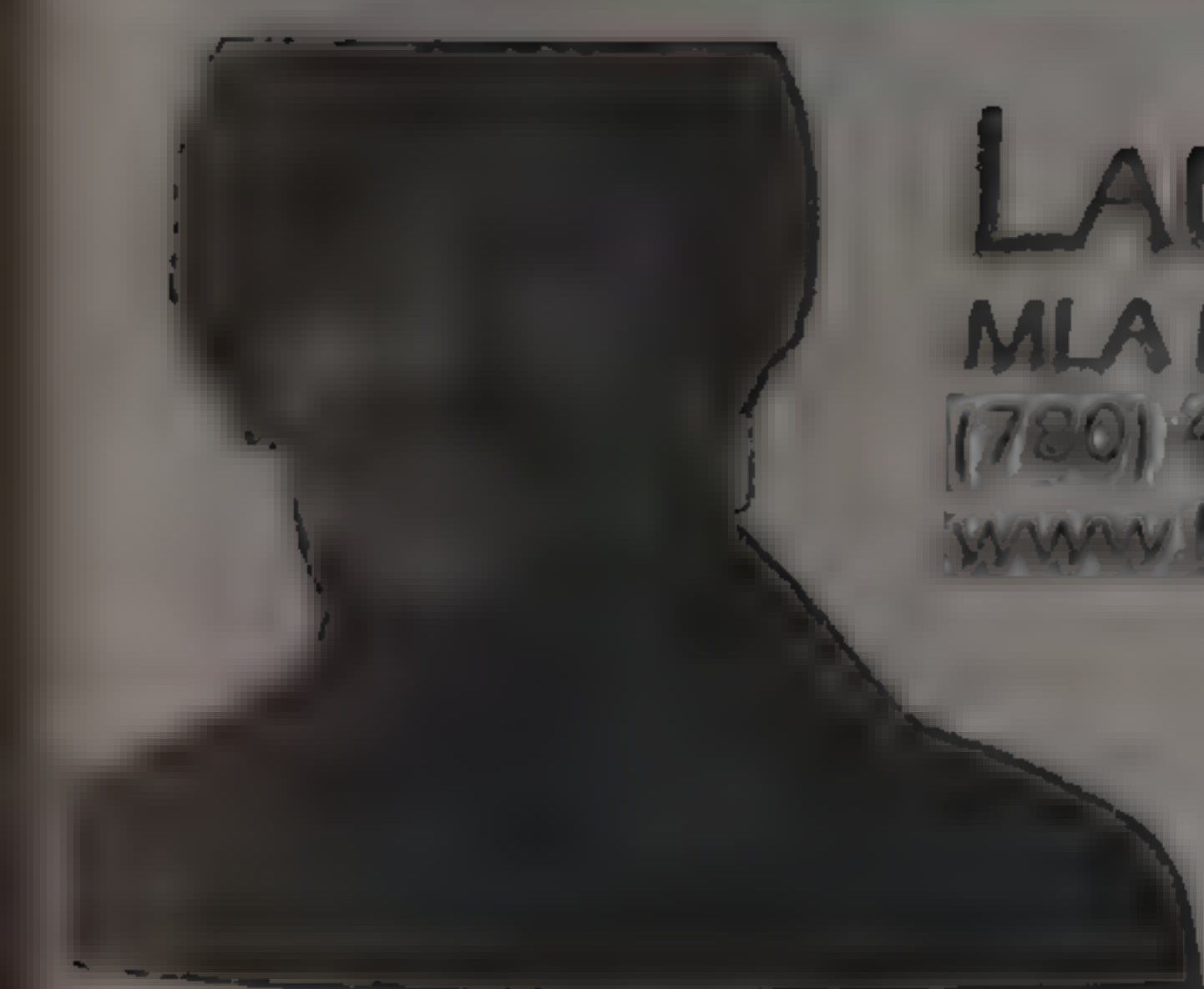
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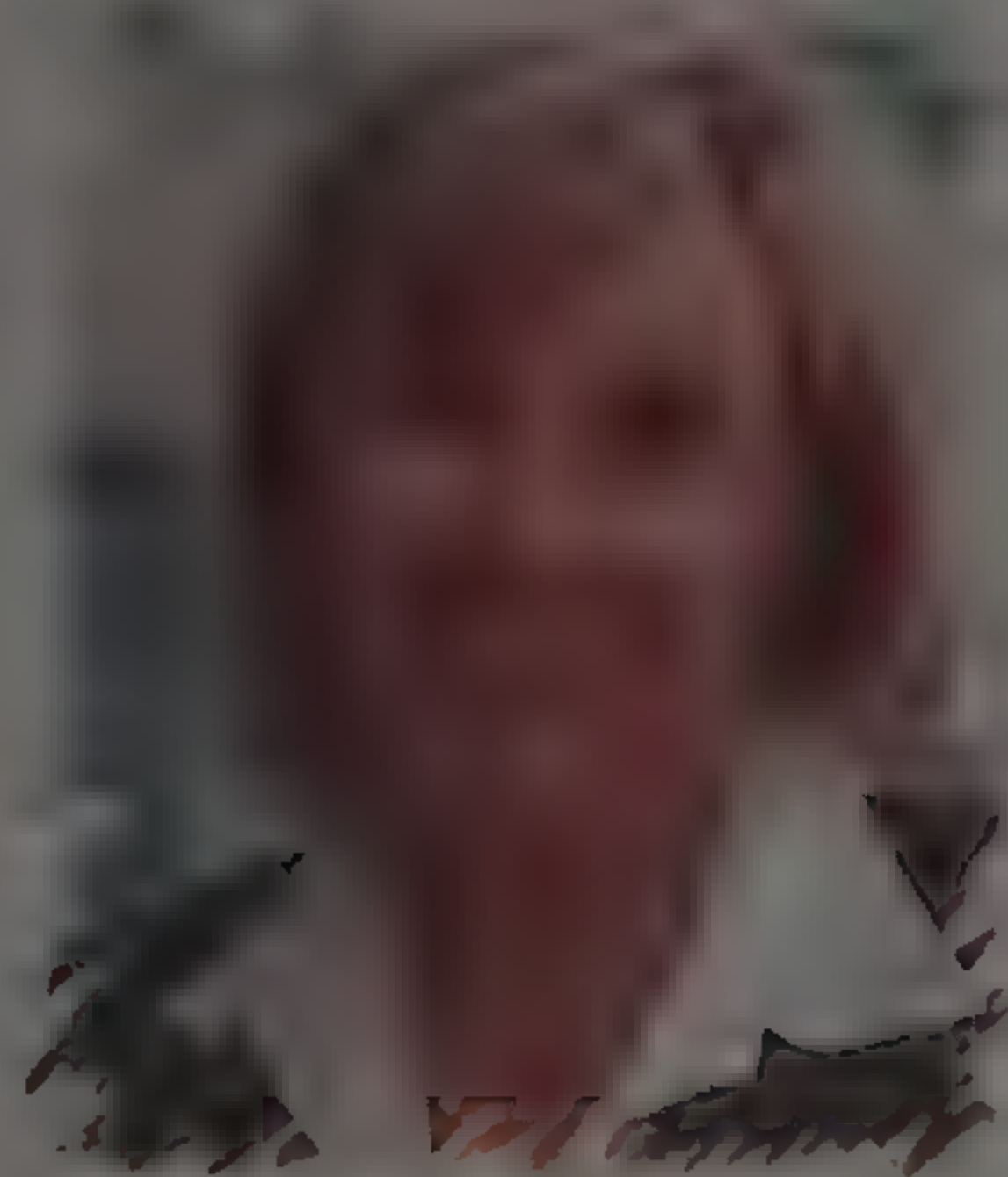
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Celebrating



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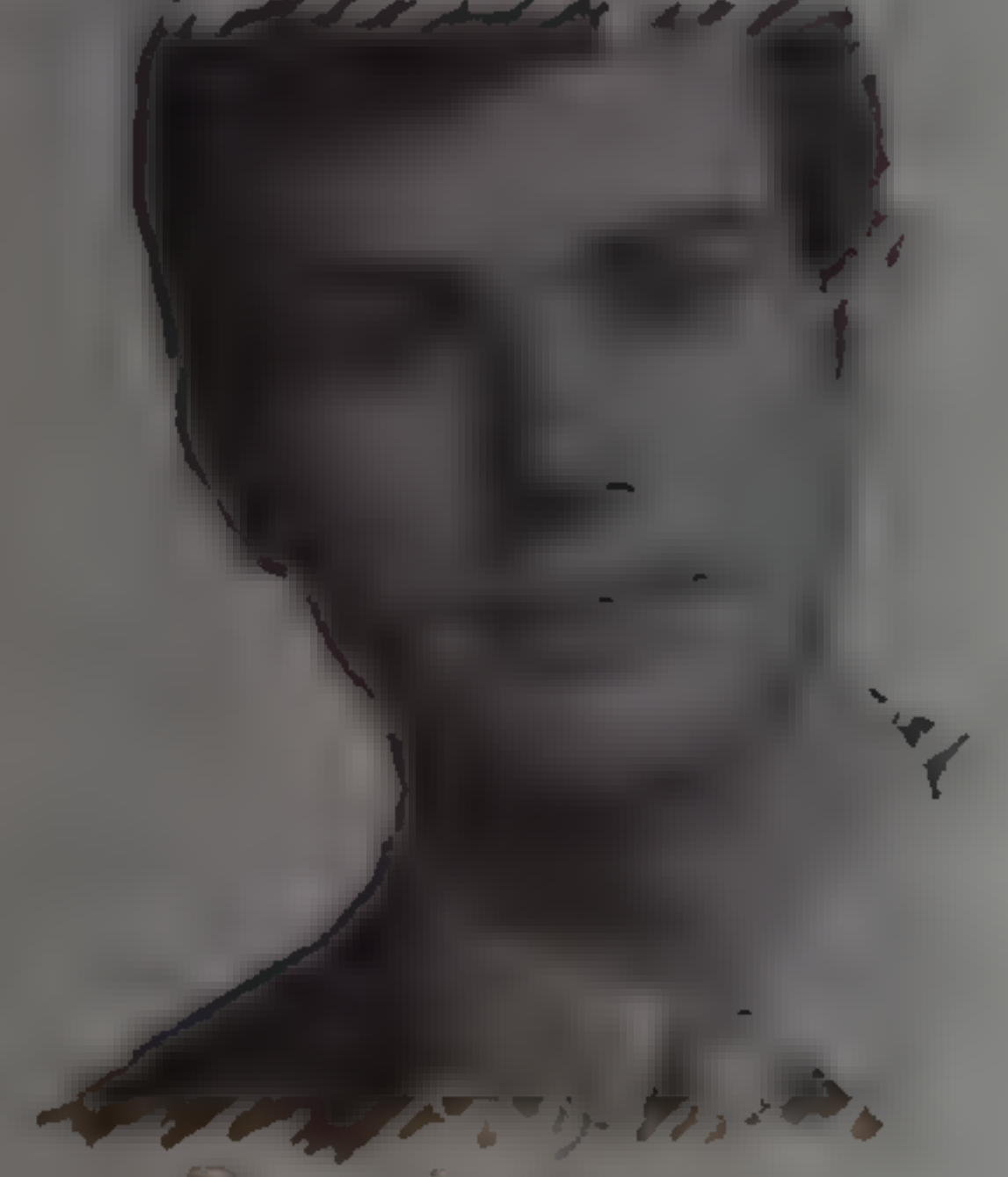
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Tony Caterina
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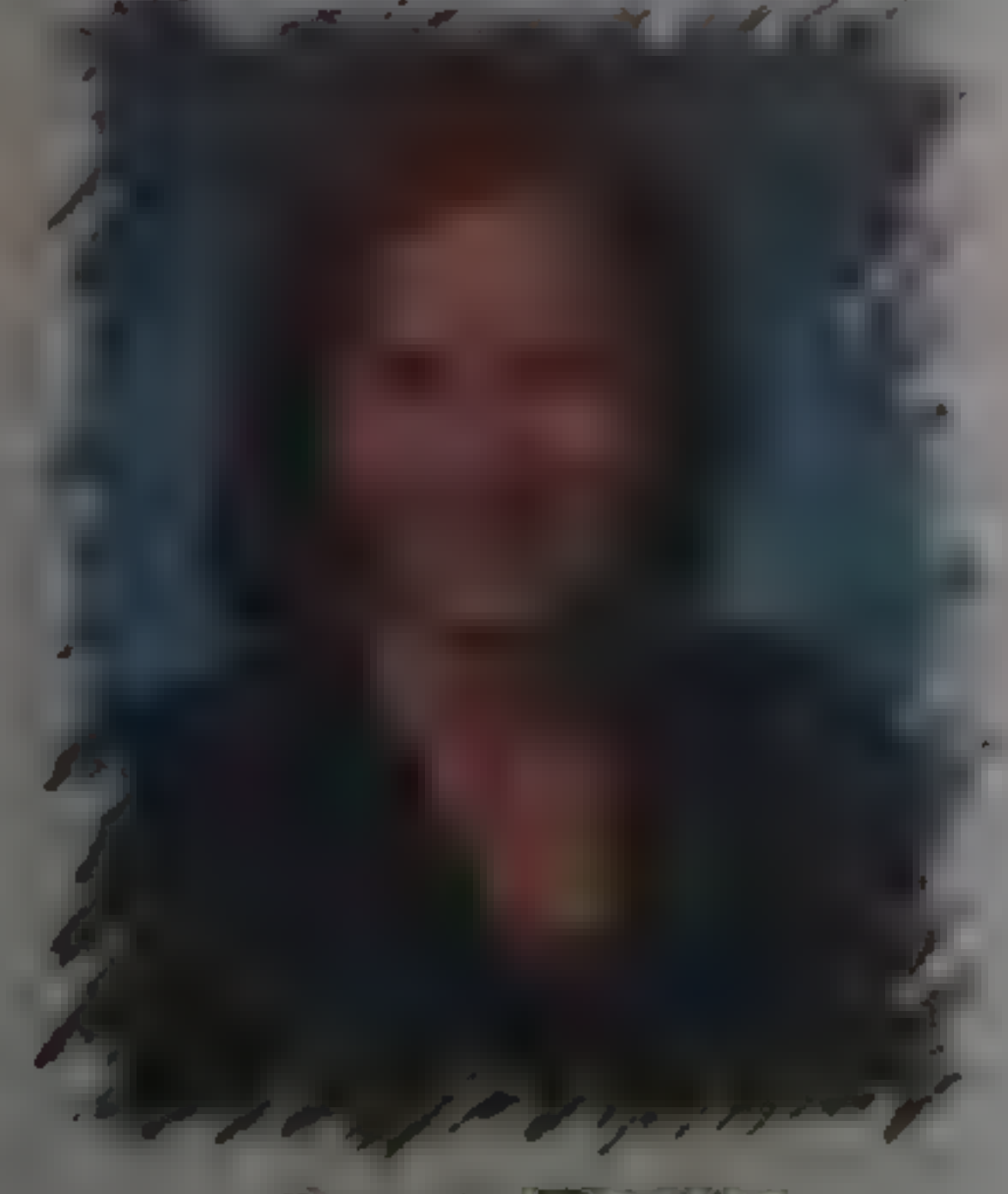
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Ward 5



Ben Henderson
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Karen Leibovici
Ward 1



Jane Batty
Ward 4



Dave Thiele
Ward 6



Amarjeet Sohi
Ward 6



Ed Gibbons
Ward 3

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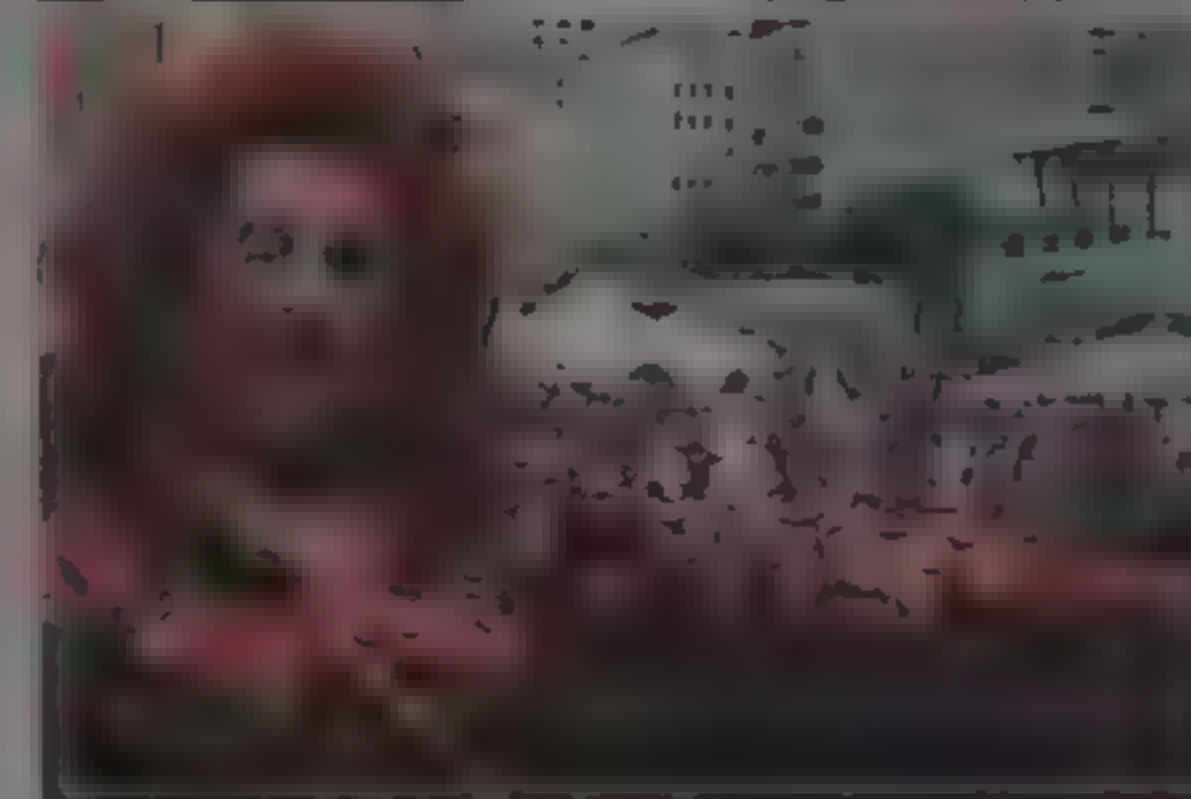
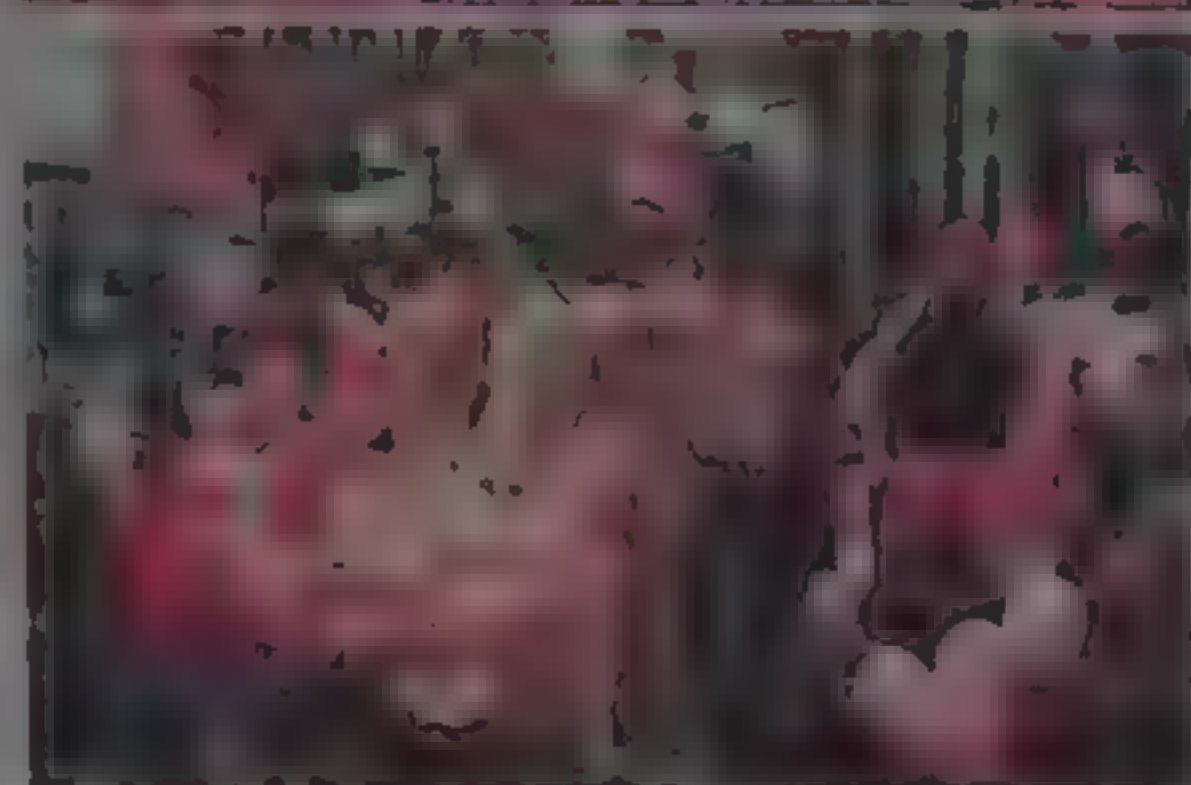
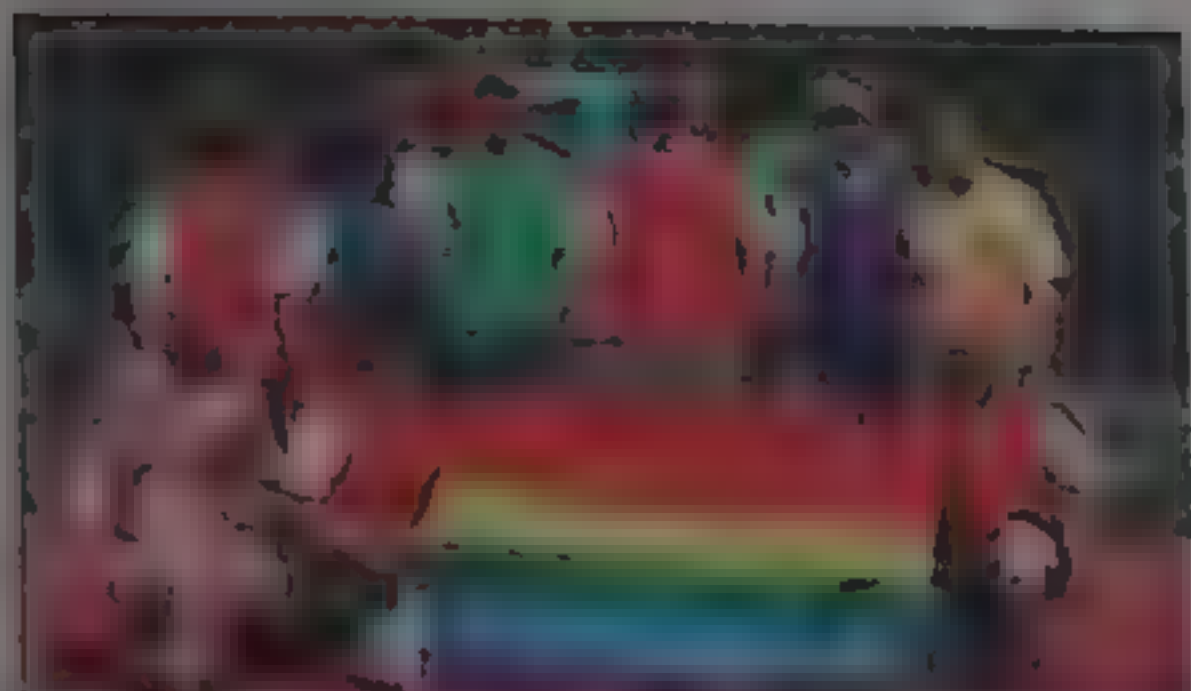
My friend has a theory that you can tell a guy's penis size by the length of his torso- the longer the torso in relation to his body, regardless of height, the bigger his package.

I have a theory as well; men who wear thumb rings are more sexually aware of themselves and therefore are way better in bed. Maybe it has something to do with the thumb being some phallic exposed stand in for our covered up crotches-or maybe I just got lucky a few times.

Another theory I have, one that I have come up with since working with HIV Edmonton, is the more comfortable we are in our skin the more apt we are to have hotter and safer sex. In a way it just stands to reason the more secure we are in ourselves the easier it is to make demands that will pleasure us and keep us safe.

We have all been in those positions when we felt that we were the ugly on in a relationship (be it a one-night stand or long term) and felt that we were at the mercy of the other person's beauty. They didn't want to have oral sex, so we didn't have oral sex, they didn't want to talk about STIs, so we didn't talk about STIs, they wanted to do it in the dark, so we turned out the lights, they didn't want to use a condom, so we spent the next 6 months shitting our pants. It sucks but it happens. It sucks because it doesn't have to happen this way.

Who hasn't listened to a friend tell a sob story about the night before and wanted to just shake them and yell, "What were you thinking?" only to do so and have them respond, "I wasn't thinking." This neutralizes



our frustration because we have all been there before as well.

We need to find a way that we can be more in control of what we are willing to do and not do with our bodies when we are drunk, tired, feeling down, super horny or think we are in love. We need to find a way to have fulfilling sex lives without exposing ourselves to undue risk.

I think it starts with PRIDE. It seems to make sense to me that the more real pride we have in our-

selves, not just a put-on-attitude of being full of ourselves, but real pride, the more likely it is that we will be able to understand and communicate what we want out of sex and how far we are willing to go.

I think pride starts with remembering that gay people have always existed. That even though we have not learned it in school, gays have a history as long as man as been around. Pride continues with understanding that being gay, a minority in society provides us an opportunity to question the society and take from it what works for us and reject what doesn't work for us. We can be just like anyone else, or we can choose to be different, both are valid. I think pride is also knowing that being gay is way more varied and interesting than is portrayed in movies, magazines, porn and on TV. Finally I think an important part of pride in relation to sex is to really respect gay sex. Vow to enjoy it more, talk about it more, learn more, try new things and explore more.

With the Edmonton Pride Festival upon us we have an opportunity to practice walking tall in a city that honors us, in a country that respects us. The city is ours this week. It is our time to be proud. To walk with pride, to talk with pride, and if you get lucky- get laid with pride.

Ted Kerr is HIV Edmonton's first Artist in Residence and is a biweekly contributor to VUE Weekly's Queer-monton Column. He is also the producer of Exposure: Edmonton's Queer Arts and Culture Festival



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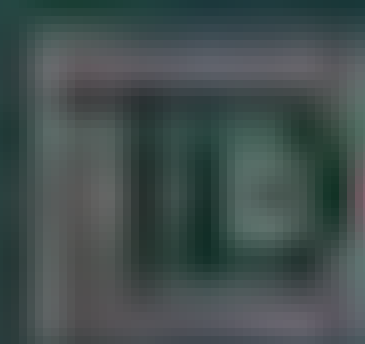
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PRIDE WEEK 2009

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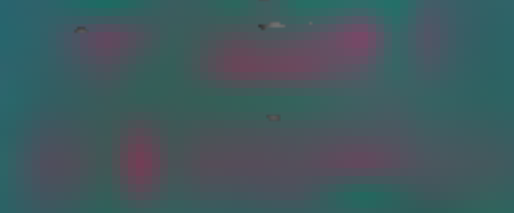
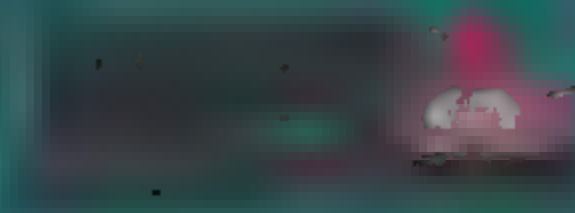
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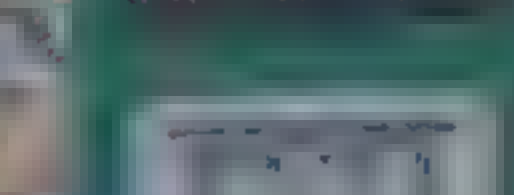
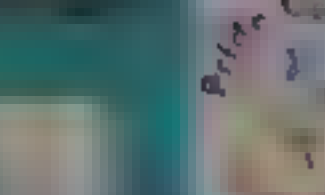
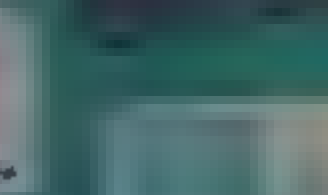
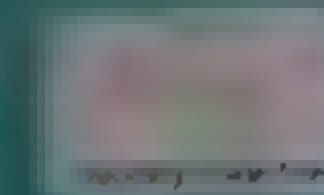
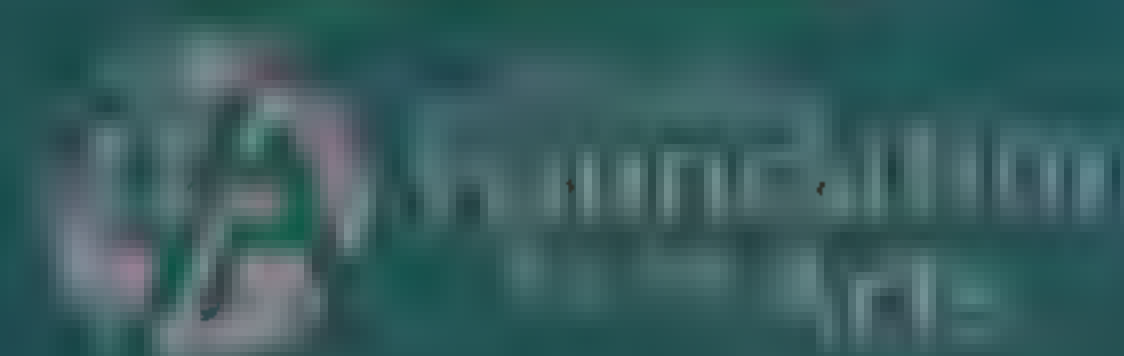
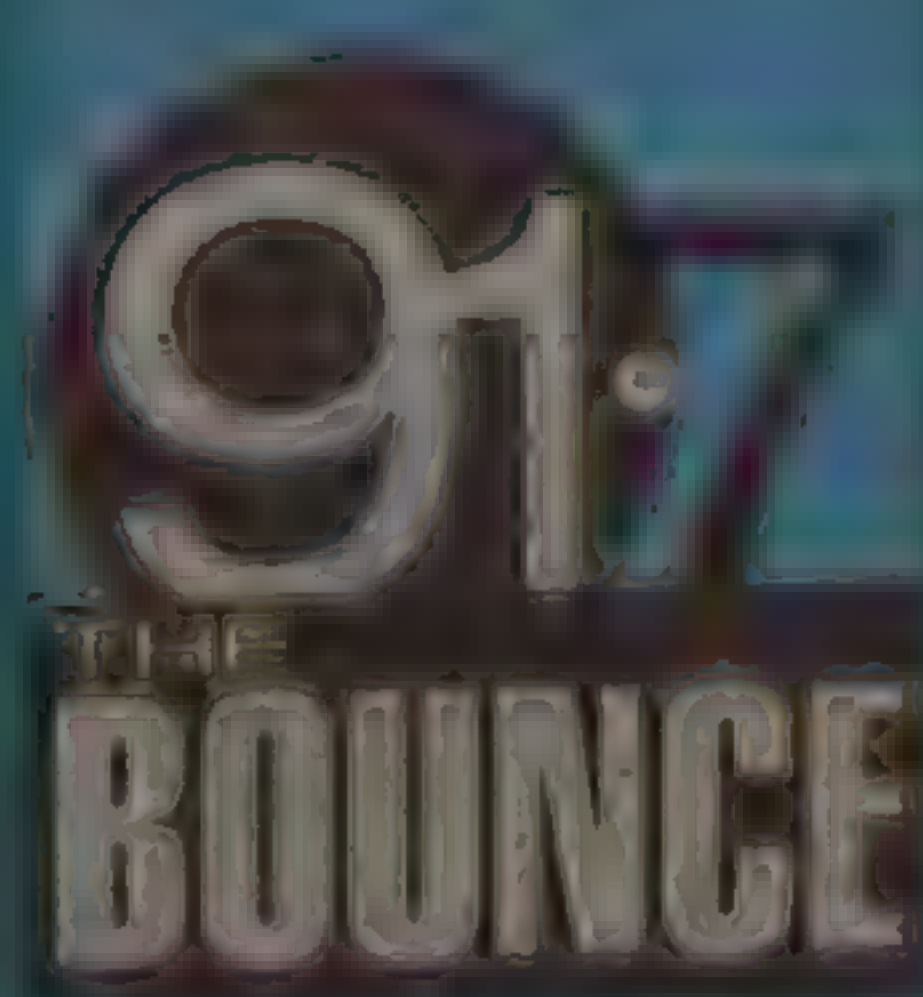
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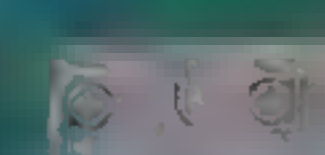
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Banking can be this comfortable

CONTINUED FROM PAGE 24 >>

...yard pool.
Venkatesh's watchful pur-
...entry—the owner (Nana
...Bollywood actor) has
...saying and hires him to tend
...Venkatesh and Jhangir soon
...the man's daughter, Ayes-
...Mohan), a casually dressed,
...anager.
...The Pool seems to be drifting
...an immature love triangle, it
...here. Differences never roil
...ions, but remain the little dif-
...of life. Venkatesh is dark and
...Ayesha a fair-skinned and more
...et they, and the film, are unin-
...any class gulf. The boys are
...and regard life as functional
...ha and her father can afford
...as of abstraction and decora-
...ring books and spinning tops
...etting new plants and skirting the
...dge of the pool for what it represents
...them. And Venkatesh's stories, par-
...ticularly one about a ghost that pos-
...essed him when he was a boy, ripple
...ack by the film's end.
...The film is perhaps most remarkable
...its rhythms, especially since it was
...dited as it was shot, daily. Days in the
...tel are, for Venkatesh, chopped up
...to repetitions of the same work. The
...lled house, verdant garden and calm
...ool form a near-magical sanctuary in
...city abuzz with mopeds and honking
...rs. And rural Karnataka, Venkatesh's
...ome, is a different state altogether,
...here he can play cricket and field
...uestions from his mother in their
...aked-mud house.
...And it may seem remarkable that the
...director is Chris Smith, well-known doc-
...umentarian (*American Movie*). There's a
...rademark sensibility to his first feature
...ere, though—Smith's doc *Home Movie*
...and five people's unusual houses
...in. *The Pool*, too, is intrigued by a place
...and its spirit.

The pool itself becomes a well of mel-
...ancholy memory rather than a beckon-
...ing oasis. And it also comes to reflect
...one who's gazed at it most hopeful-
...ly, Venkatesh. Yet he—unsure perhaps
...what will happen if he does what he's
...wanted—and we are left waiting,
...and on the edge of anticipation, not
...wanting to break the stillness, to
...the spell.

IAN GIBSON

Now Playing

Drag Me to Hell

...in Sun.
...Justin Long.

★★★★☆

...ider woman learns to pay back
...or ch... emotional and ethical
...this year's most sadistically paced
...there of a scenario, where an oppor-
...bank loan officer (Alison Lohm-
...... with an unbreakable curse
...... her to eternal damnation
...... short days. *Drag Me to Hell* es-
...... asks what brings individuals to
...... their misgivings, as prolific direc-
...... familiarizes the unique play of
...... that made his *Spider-man* films
...... recent features

CONTINUED ON PAGE 42 >>

FILM WEEKLY

FRI, JUNE 5, 2009 – THU, JUNE 11, 2009

CHADA THEATRE - ASPEN

6094 Connaught Dr, Jasper, 780.832.679

NIGHT AT THE MUSEUM (PG)

Daily 7:00, 9:00

THE HANGOVER (18A, crude content, nudity, language may offend)
Daily 7:00, 9:00

EDMONTON FILM SOCIETY

Royal Alberta Museum, 102 Ave, 128 St, 780.439.5284

DECISION BEFORE DAWN (PG, not recom-
mended for young children)
Mon, June 1, 8:00

CINEMA IN THE CENTRE

Stanley A. Milner Library Theatre, Sir Winston Churchill Sq

BREAKFAST WITH SCOT (14A, coarse language
and mature themes)
Wed, June 10 6:30

CINEMA IN THE SUBURBS

Whittemud Crossing, 421-106 St, 780.496.1822

STONEWALL (STC)
Wed, June 10 6:30; Gay Pride Movie Series

CINEMA CITY MOVIES 12

5076-130 Ave, 780.472.9779

OBSESSED (14A)

Fri-Sat 1:15, 4:00, 7:20, 10:00, 12:20; Sun-Thu 1:15,
4:00, 7:20, 10:00

FIGHTING (14A)

Fri-Sat 1:45, 4:25, 7:10, 9:40, 11:55; Sun-Thu 1:45, 4:25,
7:10, 9:40

STATE OF PLAY (14A)

Fri-Sat 1:10, 4:05, 6:45, 9:25, 11:55; Sun-Thu 1:10, 4:05,
6:45, 9:25

CRANK: HIGH VOLTAGE (18A, gory violence,

coarse language, sexual content)
Fri-Sat 1:55, 4:30, 7:40, 9:50, 12:20; Sun-Thu 1:55, 4:30,
7:40, 9:50

OBSERVE AND REPORT (18A)

Fri-Sat 2:00, 4:45, 7:35, 9:55, 12:15; Sun-Thu 2:00, 4:45,
7:35, 9:55

FAST AND FURIOUS (14A)

Fri-Sat 1:30, 4:10, 7:10, 9:35, 12:00; Sun-Thu 1:30, 4:10,
7:10, 9:35

ADVENTURELAND (14A, coarse language, sub-

stance abuse, language may offend)
Daily 1:05, 4:10, 6:50

I LOVE YOU, MAN (14A, coarse language, crude

content)
Fri-Sat 1:25, 4:15, 7:20, 9:45, 12:10; Sun-Thu 1:25, 4:15,
7:20, 9:45

KNOWING (14A, frightening scenes, violence)

Fri-Sat 1:20, 4:20, 7:05, 9:40, 12:05; Sun-Thu 1:20,
4:20, 7:05, 9:40

RACE TO WITCH MOUNTAIN (PG)

Fri-Sat 1:40, 4:35, 7:00, 9:20, 11:45; Sun-Thu 1:40, 4:35,
7:00, 9:20

HE'S JUST NOT THAT INTO YOU (PG, coarse

language, sexual content)
Daily 9:15

TAKEN (14A, violence)

Fri-Sat 1:35, 4:40, 7:15, 9:25, 11:35; Sun-Thu 1:35, 4:40,
7:15, 9:25

PAUL BLART: MALL COP (PG)

Daily 1:50, 4:50, 7:25, 9:35

CINEPLEX ODEON NORTH

14231-137th Avenue, 780.732.2236

LAND OF THE LOST (PG, coarse language, crude

content)
No passes Fri-Tue, Thu 12:20, 2:50, 5:20, 7:50, 10:30;
Wed 5:20, 7:50, 10:30; Star and Strollers Screening
Wed 1:00

MY LIFE IN RUINS (PG, sexual content)

No passes Fri-Tue, Thu 1:10, 3:50, 6:45, 9:15; Wed 3:50,
6:45, 9:15; Star and Strollers Screening: Wed 1:00

THE HANGOVER (18A, language may offend, nudity,

crude content)
No passes Daily 12:40, 3:00, 5:30, 8:00, 10:40

UP (G)

No passes Daily 1:30, 4:10, 7:00, 9:30

UP IN DISNEY DIGITAL 3D (G)

Digital 3d, No passes Daily 12:00, 12:45, 2:30, 3:20, 5:10,
6:30, 7:45, 9:00, 10:15

DRAG ME TO HELL (14A, not recommended for

children, frightening scenes)
Daily 2:10, 5:00, 8:10, 10:35

NIGHT AT THE MUSEUM: BATTLE OF THE

SMITHSONIAN (PG)

Daily 12:20, 2:40, 5:15, 7:40, 10:10

TERMINATOR SALVATION (14A)

Daily 1:00, 2:00, 4:00, 4:50, 6:40, 7:30, 9:20, 10:15

ANGELS AND DEMONS (14A, violence)

Daily 12:30, 3:30, 6:50, 10:00

STAR TREK (PG, violence)

Daily 1:20, 4:20, 7:20, 10:20

GHOSTS OF GIRLFRIENDS PAST (PG, language

may offend, not recommended for children)
Daily 1:50, 4:30, 7:05, 9:40

X-MEN ORIGINS: WOLVERINE (14A, violence, not

recommended for children)
Daily 1:40, 4:40, 7:10, 9:50

THE AUDITION (R, brutal violence, disturbing scenes)

Sat 11:00

CINEPLEX ODEON SOUT

825-89 St, 780.438.8585

LAND OF THE LOST (PG, coarse language, crude

content)
No passes Fri-Tue, Thu 12:15, 12:45, 3:20, 4:00, 6:40,
7:15, 9:35, 9:45; Wed 12:15, 3:20, 4:00, 6:40, 7:15, 9:35,
9:45; Star and Strollers Screening, No passes Wed
12:45

MY LIFE IN RUINS (PG, sexual content)

No passes Fri-Tue, Thu 12:50, 3:30, 7:45, 10:20; Wed
3:30, 7:45, 10:20; Star and Strollers Screening: Wed
12:50

THE HANGOVER (18A, language may offend,

nudity, crude content)
No passes Daily 12:25, 1:15, 3:50, 4:30, 7:20, 7:50,
10:00, 10:45

UP (G)

No passes Fri, Mon-Thu 1:00, 3:45, 6:45, 9:30; Sat
12:30, 3:45, 6:45, 9:30; Sun 1:00, 3:45, 7:00, 9:30

UP IN DISNEY DIGITAL 3D (G)

Digital 3d, No passes Daily 12:00, 12:30, 2:30, 3:10,
5:00, 6:30, 7:30, 9:15, 10:10

DRAG ME TO HELL (14A, frightening scenes, not

recommended for children)
Thu 12:20, 2:50, 5:15, 8:00, 10:40

NIGHT AT THE MUSEUM: BATTLE OF THE

SMITHSONIAN (PG)
Daily 12:35, 4:15, 6:50, 9:50

TERMINATOR SALVATION (14A)

Daily 12:00, 1:40, 3:15, 4:40, 6:45, 7:40, 9:25, 10:30

ANGELS AND DEMONS (14A, violence)

Daily 12:05, 3:00, 6:30, 9:40

STAR TREK (PG, violence)

Daily 12:10, 3:25, 7:00, 10:15

GHOSTS OF GIRLFRIENDS PAST (PG, language

may offend, not recommended for children)
Fri-Sat, Mon-Wed 1:45, 4:25, 7:35, 10:35; Sun, Thu 1:45,
4:25, 10:35

X-MEN ORIGINS: WOLVERINE (14A, violence,

not recommended for children)
Fri, Sun-Tue, Thu 12:40, 3:10, 6:20, 9:20; Sat 3:10,
6:20, 9:20; Wed 12:40, 3:10, 9:20

THE AUDITION (R, brutal violence, disturbing

scenes)
Sat 11:00

WWE: EXTREME RULES (Classification not

available)
Sun 6:00

CITY CENTRE 9

10200-102 Ave, 780.421.7020

THE HANGOVER (18A, language may offend,

nudity, crude content, crude content)
DTS Digital, stadium seating, No passes Daily 1:00,
4:00, 7:30, 10:10

LAND OF THE LOST (PG, coarse language, crude

content)
Stadium seating, DTS Digital, No passes Daily 1:05,
3:55, 6:30, 9:30

DRAG ME TO HELL (14A, not recommended for

children, frightening scenes)
DTS Digital, stadium seating Daily 1:15, 4:15, 7:15,
10:00

TERMINATOR SALVATION (14A)

DTS Digital, stadium seating Daily 12:35, 3:35, 6:45,
9:45

UP (G)

Reald 3d, No passes Daily 12:30, 3:30, 7:00, 9:40

NIGHT AT THE MUSEUM: BATTLE OF THE

SMITHSONIAN (PG)

DTS Digital, stadium seating, No passes Daily 12:45,
3:45, 7:10, 10:15

ANGELS AND DEMONS (14A, violence)

DTS Digital, No passes, On 2 screens Daily 12:15,
3:25, 6:35, 9:50

STAR TREK (PG, violence)

Dolby Stereo Digital, stadium seating Daily 12:20,
3:20, 7:05, 10:10

CLAREVIEW 10

427-139 Ave, 780.472.7600

STAR TREK (PG, violence)

Fri, Mon-Thu 3:45, 6:50, 9:40; Sat-Sun 12:50, 3:45,
6:50, 9:40

ANGELS AND DEMONS (14A, violence)

Fri, Mon-Thu 4:15, 7:30; Sat-Sun 1:10, 4:15, 7:30

TERMINATOR SALVATION (14A)

Fri, Mon-Thu 4:15, 6:55, 9:35; Sat-Sun 1:25, 4:15, 6:55

NIGHT AT THE MUSEUM: BATTLE OF THE

SMITHSONIAN (PG)
Fri, Mon-Thu 4:00, 6:40, 9:15; Sat-Sun 1:20, 4:00,
6:40, 9:15

DANCE FLICK (14A, crude content)

Fri, Mon-Thu 4:50, 7:20, 9:45; Sat-Sun 2:00, 4:50,
7:20, 9:45

UP (G)

No passes Fri 3:50, 6:30, 9:05; Sat-Sun 1:00, 3:50,
6:30, 9:05; Mon-Thu 3:50, 6:30, 9:05; Reald 3d, Fri
4:20, 7:00, 9:30; Reald 3d, Sat-Sun 1:40, 4:20, 7:00,
9:30; Reald 3d Mon-Thu 4:20, 7:00, 9:30

DRAG ME TO HELL (14A, not recommended for

children, frightening scenes)
Fri, Mon-Thu 4:40, 7:25, 10:00; Sat-Sun 2:10, 4:40,
7:25, 10:00

LAND OF THE LOST (PG, coarse language, crude

content)
No passes Fri, Mon-Thu 4:10, 6:45, 9:20; Sat-Sun
1:30, 4:10, 6:45, 9:20

THE HANGOVER (18A, language may offend,

nudity, crude content, crude content)
No passes Fri, Mon-Thu 4:30, 7:10, 9:50; Sat-Sun
1:50, 4:30, 7:10, 9:50

CLAYTON CINEMA - CAMROSE

6601-48 Ave, Camrose, 780.608.2144

UP (G)

Daily 7:00 9:00; Sat-Sun 2:00

DRAG ME TO HELL (14A, not recommended

for children, frightening scenes)
Daily 7:15 9:15; Sat-Sun 2:15

NIGHT AT THE MUSEUM: BATTLE OF THE

SMITHSONIAN (PG)

Daily 7:10 9:10; Sat-Sun 2:10

ANGELS AND DEMONS (14A, violence)

Daily 6:45; Sat-Sun 1:45

TERMINATOR SALVATION (14A)

Daily 9:15

LAND OF THE LOST (PG, coarse language,

crude content)
Daily 7:20, 9:20; Sat-Sun 2:20

GALLERY - SHERWOOD PARK

2020 Sherwood Drive, 780.416.0150

LAND OF THE LOST (PG, coarse language,

crude content)
No passes Fri 4:10, 7:15, 9:50; Sat-Sun 1:10, 4:10,
7:15, 9:50; Mon-Thu 7:15, 9:50

THE HANGOVER (18A, language may offend,

nudity, crude content)
No passes Fri 4:45, 7:30, 10:25; Sat-Sun 1:45, 4:45,
7:30, 10:25; Mon-Thu 7:30, 10:25

UP (G)

No passes Fri 3:30, 4:50, 6:50, 7:20, 9:15, 9:45; Sat-
Sun 12:00, 12:45, 2:20, 3:30, 4:50, 6:50, 7:20, 9:15,
9:45; Mon-Thu 6:50, 7:20, 9:15, 9:45

DRAG ME TO HELL (14A, not recommended

for children, frightening scenes)
Fri 4:15, 6:40, 9:30; Sat-Sun 1:30, 4:15, 6:40, 9:30;
Mon-Thu 6:40, 9:30

NIGHT AT THE MUSEUM: BATTLE OF THE

SMITHSONIAN (PG)
Fri 4:00, 7:00, 9:25; Sat-Sun 1:00, 4:00, 7:00, 9:25;
Mon-Thu 7:00, 9:25

TERMINATOR SALVATION (14A)

Film Capsules

<< CONTINUED FROM PAGE 41

Christine, eagerly anticipating her boss's decision regarding an assistant manager position, wants to take charge of her life: landing the promotion might result in an approval from the aristocratic parents of her young professor boyfriend (Justin Long), desperate to shed her past as a chubby farm girl. A chance to demonstrate her strong professional will comes in the form of a desperate old spinster (Lorna Raver) requesting a third loan extension before her home is repossessed: if Christine denies her, it's the perfect "in." Her decision is the unconscious centerpiece that nags the rest of the film—not only are we deducing whether Christine deserves the fateful bewitching that the old lady vengefully casts on her, but also if the blind old bitch had a good excuse in exploiting black magic because she didn't get what she wanted. In a sense, both women are guilty for misusing their powers.

Some horrifying revelations follow to inform Christine that the curse is, in fact, real, several of which involve the ghost of her elderly nemesis, spewing mag-gots and grayish bile. The guilt of her self-motivated decision is hence following her, quite possibly accompanied by a fear of a lonely old age in a decrepit body deemed useless and unworthy of society's care. The audience's identification with Christine suggests otherwise; this is some scary, undeserved shit and, like her, we would do anything to escape it.

Raimi's long-awaited effort, the script written shortly after his last horror feature *Army of Darkness*, quotes the innovative style of his own *Evil Dead* films that both poked at and celebrated the techniques of European gore-and-mayhem auteurs. Reviving that infamous period of his career is the main focus of the project, as though it demonstrates to fellow fright-inspired filmmakers how these flicks are supposed to be made. In that sense, *Drag Me to Hell* is a little overconfident, flaunting truly terrifying but occasionally tiresome jump-in-your-

seat and gross-out tools that fail to investigate themselves amidst the inherent campiness. Nonetheless, it believes in itself enough to be authentic, not to mention the oft-ridiculed tenets of demonology that drive the plot, and screeches of the ultimate virtues of selflessness.

JONATHAN BUSCH

// [FILMCRITIC.COM](#)

Up

Directed by Pete Docter, Bob Peterson
Written by Docter, Peterson,
Tom McCarthy
Starring Ed Asner, Jordan Nagai,
Christopher Plummer
★★★★☆

Who says there are no Hollywood homes for the elderly? Live-action may still be out, but 79-year-old Ed Asner finds starring voice work as widower Carl Christensen in Pixar's latest animation extravaganza, *Up*. Writer-directors Pete Docter (*Monsters, Inc.*) and Bob Peterson enliven a premise that could've come off

as simply grumpy old man meets *The Lost World*. Themes of adventure, home, and inner childhood are all tweaked and rejuvenated with as much spark and pop as high-flying Carl himself.

After an opening sequence where young Carl meets tomboyish Ellie, *Up* offers its most moving sequence. It's a silent montage of the years of Carl and Ellie's marriage, with its small disappointments and comforts, and its lovely, steady companionship, until the inevitable end.

Carl's grief is matched by a quiet yearning for his father from Russell, a "Wilderness Explorer" who shows up on his door. Soon Carl's determined to embark on the adventure to South America that he and Ellie had dreamed of. He takes off on a flight of fancy, but Russell has accidentally stowed away for the ride.

The 3D potential of *Up*—screened in that format in many theatres—Isn't exploited all that much. When the odd couple arrives, rock formations come bulbously alive and a chase scene does dangle the fleeing Russell in front of your eyes. But before that, the film never

quite floats up in the air long enough to tag along with that glorious balloon-tethered house-boat in the sky.

Yet the subtleties, like the visual message-metaphors (getting tied down by routine; shelving your dreams; throwing out all those possessions that weigh down a life), slip past so easily that even the adults can miss them. Because with most Pixar films, it's the details that count: kids' sudden shifts of mood and instantly certain decisions (young Ellie to young Carl: "You know don't talk very much—I like you!"). affectionately parodic Boy Scout to Russell, or the eager-to-please dishonesty of Doug, a golden retriever with a lolling tongue.

This odd family is both unique and lovely, a colourful rebuttal to those old-timey, nostalgic, nuclear-family adventures. In the end, though, *Up* is less a throwaway reboot or retort than a spry, imaginative romp through the jungle of the imagination, ageless as ever.

BRIAN GIBSON

// [FILMCRITIC.COM](#)

COMEDY // THE HANGOVER

Cure for what ails you

Zack Galifianakis redeems an otherwise-mediocre *Hangover*



WHAT HAPPENS IN VEGAS >> You'll forget it. But if you knew a bachelor party so awesome you lost the groom // Supplied

DAVID PERRY

// [DAVIDPERRY.COM](#)

Todd Phillips' strengths as a filmmaker may not exactly be legion, but to give credit where it's due, the guy not only has an eye for underexposed comic talent, he has the sense to mostly get out of the way and let them do their thing. The best example of this so far is probably *Old School*: though it doesn't quite deserve the comedic legacy it seems to have garnered in the interim (*Old School* Dos? Really?), the film nevertheless did push Will Ferrell from SNL stand-out to bonafide comedy star, setting the template for Ferrell characters to come with the relentlessly eager, effervescent man-child Frank "The Tank" Ricard. Phillips was also the guy who gave Tom Green his first feature-length shot (*Road Trip*), co-wrote the Sacha Baron Cohen coming-out party *Borat* and rejuvenated Vince Vaughan's comedic career when Jon Favreau couldn't.

Phillips' plans to do a sequel to *The Hangover*, easily his funniest directing job since *Old School* (not that it's a distinguished list). The comedic talent in this case is Zack Galifianakis, a straight-faced, impossibly dry comic who looks roughly like a hobo muppet come to life—or, as a

belligerent cop will call him when his socially inept bachelor-party attendee once again cluelessly crosses the line, "fat Jesus." Galifianakis's comic persona is a mix of stone-faced absurdism, well-spoken obtuseness and a kind of blistering self-reproachment, usually used in tandem, and is almost always at its best when he has others to play off of, as with two unconscionably hilarious internet hits, his "Between Two Ferns" talk show and Absolut Vodka commercials with the eponymous Stars of Tim and Eric Awesome Show, *Great Job!*. He transplants this more or less wholesale, with scene-stealing effect, to Alan, the impending-brother-in-law and hanger-on at Doug's (Justin Bartha) Vegas bachelor party.

Not that we ever see the party: the most we get—after a hilarious monologue about being a solitary wolf pack from Alan—is the shot-sipping beginning and the dawn-aftermath, which includes a live chicken, a tiger and a thoroughly destroyed hotel room, but no Doug. It is thus up to Alan and Doug's friends, thoroughly de-testicled Stu (Ed Helms) and slick Phil (Bradley Cooper), to piece together the night and attempt to find their friend in time for the wedding. Since this is Vegas,

their frat-boy version of *Memento* finds them driving around in a stolen cop car from all-night wedding chapel to hospital to Mike Tyson's mansion and back to the casino, running across cops, strippers and an effeminate Asian man to whom they owe 80 grand.

Unlike its namesake, *The Hangover* clips along fairly breezily, essentially shutting its odd trio from comic set-up to comic set-up, paying off enough of the time to make it all worthwhile. However, despite the fact that Helms (*The Daily Show*, *The Office*) and Cooper (*Wet Hot American Summer*)—to say nothing of the supporting ensemble—are capable comedic actors, nearly all of the comic weight falls to Galifianakis, who, it should be said, bares it ably, not unlike Ferrell in *Old School*. Alan is just shy of completely clueless, vaguely aware of his oddity but constantly trying to reaffirm his place as one of the guys. Galifianakis brings a dry desperation to moments like getting punched-out by Tyson or exploring a vaguely pederastic history that's both grounding and hilarious.

It's particularly welcome, too, since *The Hangover* has its share of moments that bow not just to tired convention, but worn-out stereotypes. The effeminate Asian mentioned above is little more than a funny voice, but is trotted out a few times, and there are several unfortunate undercurrents of homophobia and misogyny that aren't even clever enough to count as of *the joke*. But *Hangover* is so good at saying nothing of an entirely unnecessary subtlety that it manages to live with a stripper. Galifianakis' absurdism trumps enough to keep it funny, though, and with any luck this performance will serve as a break-out. **V**

THE HANGOVER

★★★★☆

Jessica BIEL Colin FIRTH Kristin SCOTT THOMAS Ben BARNES

"ROMANTIC, CLEVER AND ARTFULLY CRAFTED!"
Guaranteed to lift your spirits!"
—NEW YORK OBSERVER

"NOTHING SHORT OF INTOXICATING."
—THE NEW YORK TIMES

"A HELLUVA LOT OF FUN."
—THE NEW YORK TIMES

"DIRECTOR STEPHAN ELLIOTT UNCORKS
A RARE VINTAGE OF LAUGHS!"
A comedy of bad manners done by experts."



based on the comedy by Noel Coward

A film by Stephan Elliott,
director of 'The Adventures of Priscilla, Queen Of The Desert'

BBC

PG

STARTS FRIDAY, JUNE 12!

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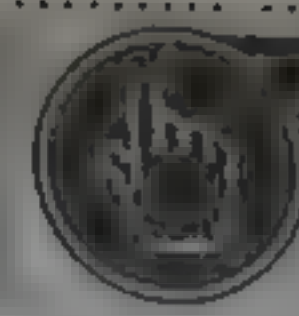
Rancid

53

The Order of Chaos

55

Sue Foley



Online at vucweekly.com

New Sounds online

More album reviews online, Monday to Friday.

Vuefinder

Live show slide shows. This week: Misery Signals, Peaches and TV On the Radio.

PREVUE // JULIE DOIRON

Upside down frown

Sad songstress cracks a smile on her latest

By Julie Doiron
// JULIE@VUCWEEKLY.COM

They always say "write about what you know." Right? Well, Julie Doiron knows about feeling hopeful.

"Quite hopefully," if the lyrics from *I Can Wonder What You Did With Your Day*, her latest release, are a window into her current headspace. Lines like "I'm living the life of dreams / With good people all around me" are a serene change of form for a songwriter who's built her solo career on deep, therapeutic introspection (former album titles include *Broken Girl*, *Loneliest in the Morning*, and *Goodnight Nobody*).

"Sometimes where I've written [it's] because I was sad," she explains over the phone from her home in Sackville, NB. "But it was hard to write when I was actually feeling sad, so sometimes it would be like after I had been feeling sad but about that experience, or that would be what would get me out of it, if I would actually write. I know people say this all the time, but it is pretty therapeutic, and that's why I would find myself doing it in the past."

Not that writing under a blue mood is a bad way to craft songs—Doiron's simply in a happier state of mind these days, raising her kids and enjoying life, and that bliss is channeling itself through her pen. The album's meant to reflect the music that she and bandmate/boyfriend Fred Squire have been playing live for the past few years, she notes.

"I think when I was writing the record,

I was in a better place," Doiron explains, audibly cheerful. "I was getting happier, physically and psychologically, and I was enjoying just walking around town and writing about whatever came into my head. I wasn't just writing when I was sad or anything. I was writing when I was feeling good."

"I guess that's why," she continues. "I mean, I've matured a lot. I just felt like writing about writing whatever I felt like writing about, even if it was just like how beautiful the light looks or whatever, as opposed to just writing when I'm sad."

I Can Wonder finds Doiron reuniting once more with her former Eric's Trip bandmate Rick White, who produced 2007's Polaris-nominated *Woke Myself Up*. On that album, the rest of Eric's Trip were present as well, but White's return for *I Can Wonder* wasn't about trying to revisit that band or sound. The process just went so well last time that Doiron wanted to have him on board once more.

"Rick and I had talked about it for years and years, so when we finally made *Woke Myself Up*, it seemed pretty easy, pretty natural," she says. "And this one was really easier, because I already know how he works." ♡

WED, JUN 10 (9 PM)

JULIE DOIRON

WITH DOG DAY

PAWN SHOP, \$15



DON'T WORRY, BE HAPPY >> Julie Doiron is finally seeing the light // Supplied

PREVUE // LEEROY STAGGER

Stagger-ed steps

Songwriter uses technology grudgingly

By Eden Munro
// EDEN@VUCWEEKLY.COM

The world today seems to be a battleground very much like the future one in the *Terminator* films—at least figuratively—where man is locked in struggle with machine. At least, that's what it feels like sometimes, what with the parade of electronic devices that's being constantly rolled out in front of us.

Worn-and-torn songwriter Leeroy Stagger knows this struggle well, having emerged from a record contract with Boompa Records to take the reins of his own career, a role that forces him to keep up with the latest whatever—be it Facebook or Twitter or something else—if he's going to be keep his head

above the water in a music industry that is constantly shifting beneath the weight of changing technology.

And Stagger does his best to stay on top of it all, using his website as a way of keeping the doors open on what he's up to, though he admits to feeling a bit of the strain of the times.

"I do enjoy doing the blogs and doing the pictures and stuff on there, but the technology thing is starting to get to be a little bit of a pain in the ass for me," he says. "I've got the iPhone and the laptop and it starts to just boggle your mind. I have a feeling in the next couple of years I'm just gonna have to just walk away from it all for a few months and just live, because I feel like I'm so tied to these things."

With a new record—an honest slab of ragged country titled *Everything Is Real*—out now, Stagger won't be leaving the technological tools behind for a while; at the moment he's dedicated to getting the word out about the record. As a songwriter, he's proud of what he accomplished this time out, and in light of the time he took to make the album, he doesn't want to shortchange it in terms of the push it deserves.

"It was two sessions done over about a year, and the brunt of it was the second session that we kept, and it just was something that wasn't hurried—the mixing, the mastering, the artwork," Stagger explains about the record's creation. "I wanted it to be right and I didn't want to rush it, which is not usually the case. With me it's done in a week, and mixing in a week and then it's done. This wasn't the case."

While Stagger wrote a number of new songs between the two recording sessions he says that these days he's slowed down a lot. Again, the change is due in large part to the efforts that he's putting into pro-



TAKING A BREAK FROM THE PEN >> Leeroy Stagger is focusing on getting out and touring his latest record, *Everything Is Real* // Supplied

moting *Everything Is Real*, but there's also another factor at work: life.

"My lifestyle's just not conducive to [songwriting right now]," he confesses. "We bought a house and we've been working on this house a lot, and rehearsing for this tour and booking the tour and organizing the tour and organizing a band. I mean there's just no time to write, it's just not there,

which I'm OK with. I've been writing pretty much straight for the last five years so it's nice to just take a break from it." ♡

THU, JUN 11 (8 PM)

LEEROY STAGGER

WITH THE WHEAT POOL, CAROL E. CATHESINE

HAVEN SOCIAL CLUB, \$12

Pawn Shop

10551-82 Avenue (Upstairs!)
780-432-5058

THE SECRETARIES
MEISNA & THE SPANKS

JUNE 4

THE SECRETARIES
MEISNA & THE SPANKS

JUNE 5

VON BONDIES
RACOONS & GUESTS

JUNE 10

JULIE DORON
DOG DAY & YES INCE

JUNE 11

SPOOKEY RUBEN
HELLO CHARLIE & CYGNETS

JUNE 12

JAMES T. KIRKS
7" RELEASE PARTY

JUNE 23

LADY MONK
ADELAIDE & THE WHEAT POOL

JUNE 25

GIFT OF GAS

JUNE 30

SONIC'S RED & WHYTE
CANADA BASH NIGHT 1

JULY 1

SONIC'S RED & WHYTE
CANADA BASH NIGHT 2

JULY 2

BLUE KING BROWN

JULY 3

SUNSET RUBDOWN

JULY 22

TOM FUN ORCHESTRA

ANTI CLUB

JUNE 4

THE SECRETARIES
MEISNA & THE SPANKS

JUNE 5

VON BONDIES
RACOONS & GUESTS

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JULY 3

SUNSET RUBDOWN

JULY 22

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OR EMAIL LISTINGS@PAWNSHOPLIVE.COM
LIVE LINE FRIDAY AT 10PM

THURSDAY

ATLANTIC TRAP AND GILL Jimmy Whiffen

BLUE CHAIR CAFE Open mic hosted by Ron Rault every Thu and Fri 4-6pm

BLUES ON WHYTE Brian

CHRISTOPHER'S PARTY PUB Open stage hosted by Alberta Crude; 6-10pm

COAST TO COAST PUB Open mic at the pub; hip hop open mic every Thursday night with host

DRUID Guitar heroes

DUSTER'S PUB Thursday open jam hosted by The Assassins of youth (blues/rock); 9pm; no cover

ECO CAFE-Village at Pigeon Lake Open Mic Nights 1st and 3rd Thu every month; 6:30-8:30pm; openmic@deadmansdog.com

ENCORE CLUB Industry Music and Networking Night; 5:10

HAVEN SOCIAL CLUB Open jam; 6:30pm

HULBERT'S Songwriter's Social; 8pm;

HYDEAWAY-All Ages Art Space Daniel Moir (tour kickoff), Ghost Bees, Timber Timbre, Megan James; 7:30pm

JAMMERS PUB Thursday open jam; 7-11pm

JULIAN'S-Chateau Louis Justin Serink (jazz piano); 8pm

LB'S PUB Open jam with

LIVE WIRE BAR

Stage Thursdays with Gary

NEW CITY Open mic hosted by Mechanism, Psykkle; 9pm

NORTH GLENORA HALL Open mic hosted by

RED PIANO PIANO Hottest dueling piano show featuring the Red Piano Players; 8pm-11pm

SECOND CUP Live music every Thu; Eric

WILD WEST SALOON

Classical

VARSCONA THEATRE Glorious! Edmonton Opera and Shadow Theatre; 7pm (refreshments); 7:30pm (performance); \$60 at 780.424.4040 ext 231; proceeds to Edmonton Opera

WESTBURY THEATRE Grand Night for Singing: ELOPE (Ensemble for Lyrical Operetta Productions Edmonton); 7:30pm; \$25 (adult)/\$20 (student/senior) at TIX on the Square, door

BILLY BOB'S LOUNGE Escapade Entertainment

BLACK OYSTER FREEHOUSE Big Rock Thursdays: DJs on 3 levels-Topwise Soundsystem spin Dub &

BURTON'S contest with Mia

WEST COAST BABY DADDY

FILTHY MCNASTY'S Punk Rock Bingo with DJ

FRIDAY

ATLANTIC TRAP AND GILL

AXIS CAFE

BANK ULTRA LOUNGE

BILLY BOB'S

BLUES ON WHYTE

BOOTS

CHATEAU LOUIS

CHROME LOUNGE

CONVOCATION HALL

COPPERPOT RESTAURANT

CROWN AND ANCHOR

CROWN PUB

DEVANEY'S IRISH PUB

DOUBLE D'S LOUNGE (DOCS)

DIESEL ULTRA LOUNGE

DRUID

DUSTER'S PUB

ECO CAFE

EDMONTON EVENTS CENTRE

FIDDLER'S ROOST

FILTHY MCNASTY'S

FOX DEN

FRESH START CAFE

GAS PUMP

GINGUR SKY

GRANITE CURLING CLUB

HALO

HAVEN SOCIAL CLUB

HULBERT'S

HYDEAWAY

IRISH CLUB

JAMMERS PUB

JANET INDIGO

JAS BAR

LEVEL 2 LOUNGE

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Lebron James and the right reasons

Actuals typically have a bias against sports. Often, this can be attributed to childhood conflict or simply a version to repetition. In my sports involve a more understanding than given credit for Much listening to a bunch of and learning to read are gives you a different night into the nuances of music. Knowledge of the rules and the act of personally taking part in basketball helps expose the discipline's artistry. That said, please consider the lesson we can learn from Lebron James and the NBA's Cleveland Cavaliers.

The conventional wisdom for the current NBA season was that Cleveland and Kobe's Los Angeles Lakers were pre-ordained to meet for the championship match. After both obviously talented teams made their respective conference finals, many people espoused a conspiracy theory that NBA Commissioner David Stern was orchestrating fixed officiating in games to make this extremely marketable showdown between the league's two best and most popular players happen. Nike even presumptuously released a hilarious ad series called "MVPs: Most Valuable Puppets" where felt versions of

our heroes cohabitate and contrast their differing approaches to life.

Unfortunately for the NBA brass, reality and human desire got in the way on Saturday when the Orlando Magic beat Cleveland 4-2, making for a significantly less appealing finals against the Lakers. In our community, we must consider the Starlite Room and the Pawn Shop to be not unlike the homes of the Lakers and Cavaliers respectively, the scaled-down stadiums for our shooting stars. So what does that make the small guys in town?

The advantage of venues like the Starlite Room and Edmonton Event Centre is that they are privy to acts that most local promoters can't afford. While people going to see TV On The Radio were mostly left confused by the off-beat pop attack of the Dirty Projectors, the people who would've liked it most were priced out of the show. In this situation, the smaller, independently run venues represent the Orlando Magic: a balanced team with less star power but more dedication and a hunger to win for the right reasons.

Venues like the ARTery are more under the radar than you think. Someone I went to high school with was at the

Royal Bison Afterparty, had never heard of the place and was only there through some extensive family obligation. Alternative venues give us a way to celebrate alternative lifestyles. In response to my column about the city's downturn in dancing, Karen Campos emailed me to celebrate the venue Circles (9554 - 111 Avenue) and its LGBT dance parties. Like other major cities, you have the choice to go into uncharted territory to get your kicks. While usually isolated to punk and hardcore shows, they are having a dance party with DJ Gatto at Circles on June 6 to contrast the big name draw of Ghislain Poirier and Rye Rye at Starlite.

Lebron James failed to advance because his concerns aren't for his team, they are for his personal legacy. He left the court without shaking anyone's hands or talking to his own team. It can be exciting when you can get the best of both worlds, personable performances from high-end talent. Having notable acts like Ghost Bees (this Thursday) and Laura Barrett playing an extremely intimate place like the Hydeaway is a major coup. Even though this city doesn't have enough people to spread out through every venue on any given night, we have to continue celebrating the diversity of venues, and the fact that we do have a choice. V

with People's DJ
STONEHOUSE PUB Top 40
DJ Tysn
SUEDE LOUNGE DJ Nic E
and every Friday
TEMPLE T.G.I. Psydais, 9pm
WUNDERBAR Fridays with
the Pony Girls, DJ Avinder
and DJ Toma; no cover
NOT A BAR A Friday
Fridays

SATURDAY

ARTERY Eatery Swap Lunch.
DJ Sean Borchert; 12-4pm
ATLANTIC TRAP AND GILL
DJ V. Hufie
WATERLOO FORD
SABERS, 11am parade, 11:35am
Sunk Tank, 1:30am
Stephanie Harpe
Ken Flakerty,
F. H. H. W. L., 2pm
Any from Crown Pub
2:30pm; Stephanie Burle
and friends, 2:50pm, Sunk
Tank, 10pm, Chris
C. 11pm
AVENUE THEATRE Budge
Church, all ages, 7pm
madhouse, or home/
4:30pm, 5:30pm
AYIS CAFE Sneaky Green
Club, 10:30pm
BLACK DOG FREEHOUSE
Black Dog Live acoustic
band, Saturday
this week Mark
4pm, 5pm
BLUE CHAIR CAFE Dale
Broke Eisenberg
strong, writers, \$15, 10pm
BLUES ON WHYTE Saturday
Brian Lee
FUNKY CAR Lines for Sheep,
The Faint
10pm, 11pm, 12pm
NOT A BAR A Friday

7:30-10pm; free
CIRCLES Dance Party: High
Plains Sound, Mega Watson, DJ
Gatto; 10pm (door); \$5
CROWN PUB Acoustic blues,
roots and country Open Mic
with Marshall Lawrence and
Turn Harwill; 12:30pm (sign-up),
every Sat, 2-5pm
DOUBLE D'S LOUNGE (Doc's)
Breezy Brian Gregg (blues/rock);
9pm; no cover
DVB TAVERN Live music every
Sat; 9pm; \$5
EARLY STAGE SALOON
Storrey Plain Saturday Live
Music
STONE SHORTS T. H.
Unknown featuring Rob Suter
(rock and roll)
GRANITE TUNING CLUB
S.I.R.E.N.S. Summer Splash:
Featuring Sue Foley and Band,
Jack Semple and Band, Gaye
Delorme and Band with The
Cameron Bros; 5:30pm (door);
\$15 at TicketMaster, Megatunes,
Myline's Music, info at www.
www.thedebthart.com
HAVEN SOCIAL CLUB Laura
Smith, Hector Fector, Darren
Frank; 9pm (door); \$10
HILLTOP PUB Open stage/mic
Sat; hosted by Sally's Krackers
Sean Brewer; 3:50-3pm
HULBERT'S The Hawaiian
Dreamers; 8pm; \$10 (door)
HYDEAWAY-All Ages Art
Space Flora (7" release); 7:30pm
IRON BOAR PUB Jazz in
Wetaskwin featuring jazz trns
the 1st Saturday each month;
this month: The Don Berner
Trio; 9pm; \$10
IVORY CLUB Duelling piano
show with Jesse, Shane, Tiffany
and Enk and guests
JAMMERS PUB Saturday open
jam, 3-7:30pm; country/rock
band 9pm-2am
JEFFREY'S Calan and Cole
(country rock); \$15
JEKYLL AND HYDE PUB
Headwind (classic pop/rock);
9pm; no cover

JET NIGHTCLUB Backroom
(back entrance): Hip hop
every Sat
JULIAN'S-Chateau Louis
Graham Lawrence (jazz
piano); 8pm
LB'S PUB Molsons Saturday
open stage every Saturday
afternoon hosted by Gord
Macdonald; 4:30-9pm
MORANGO'S TEK CAFE
Saturday open stage; hosted by
Dr. Oxide; 7-10pm
O'BYRNE'S Live Band Saturday
3-7pm; DJ 9:30pm
180 DEGREES Dancehall and
Reggae night every Saturday
ON THE ROCKS Lex Justice
and Raspect with DJ Crazy Dave
PALACE CASINO (WEM)
Soul Train
PAWN SHOP SONIC
Presents Live On Site Anti-
Club Saturdays (rock, indie,
punk, rock, dance, retro, rock);
8pm (door)
RED PIANO-Piano Bar Hottest
duelling piano show featuring
the Red Piano Players; 9pm-2am
REXALL PLACE Rise Against
Rancid, Riverboat Gamblers;
all ages; 6pm (door), 7pm
(show); \$46.50, \$42.50, \$39.50 at
Unionevents.com, TicketMaster
ROSE AND CROWN Mr.
Lucky (blues, roots); 9pm-
1am; no cover
STARLITE ROOM Rye Rye,
Ghislain Poirier, South Rakkas
Crew, Ninja Tune artists
(Montreal), Mad Decent
artists (Toronto), Degree, DJ
guests; 9pm (door); tickets at
Ticketmaster.ca, Blackbyrd,
Foosh, FS
TOUCH OF CLASS-
Chateau Louis Lyle Hobbs
(pop/rock); 8:30pm
URBAN LOUNGE The Ozzy
Osmonds Last Show Ever
WILD WEST SALOON
Colleen Rae
YARDBIRD SUITE Chris
Whiteley, Diana Braithwaite;
8pm (door), 9pm (show); \$18

(member)/\$22 (guest)
Classical
CONVOCATION HALL Arias
Extravaganza: Opera NUOVA;
7:30pm; \$15 (adult)/\$12 (student/
senior) at TD on the Square
(included in the festival pass)
FIRST PRESBYTERIAN
CHURCH Celebrating Choral
Chamber Music: I Coristi
Chamber Choir, Debra Cairns
(conductor); 8pm; \$18 (adult)/\$12
(student/senior) at TD on the
Square; \$20 (adult)/\$15 (student/
senior) at the door
WESTBURY THEATRE A
Grand Night for Singing:
ELOPE (Ensemble for
Lyrical Operetta Productions
Edmonton); 7:30pm; \$25
(adult)/\$20 (student/senior) at
TD on the Square, door
WINSPEAR Forbidden
Broadway: Edmonton
Symphony; 8pm; \$24-\$79 at
Winspear box office
DJs
AZUCAR PICANTE Every Sat:
DJ Touch It, hosted by DJ Papi
BLACK DOG FREEHOUSE
Saturday DJs on three levels.
Main Floor: Menace Sessions:
alt rock/electro/trash with Miss
Mannered
BUDDY'S Undie night for men
only, free pool and tourney, DJ
Arrowchaser
EMPIRE BALLROOM Rock, hip
hop, house, mash up
ESMERALDA'S Super Parties:
Every Sat a different theme
FLUID LOUNGE Saturdays
Gone Gold Mash Up with
Hammen B and DJ Kweke
FUNKY BUDDHA-Whyte Ave
Top tracks, rock, retro with DJ
Damian
GINGUR SKY Soulout
Saturdays: Macka Diamond
with Cybertek, Invinible,
Capon, Rocky; 4:10, 10pm (door)
HALO For Those Who Know:
house every Sat with DJ Junior
Brown, Luke Morrison, Nestor

Delano, Ari Rhodes
LEVEL 2 LOUNGE Sizzle
Saturday: DJ Groovy Cuvy and
guests
NEWCASTLE PUB Saturdays:
Top 40, requests with DJ Shen
NEW CITY LIKWID LOUNGE
Punk Rawk Saturdays with Todd
and Alex
NEW CITY SUBURBS
Saturdays Suck with Greg Gory
and Bluejay
PAWN SHOP SONIC Presents
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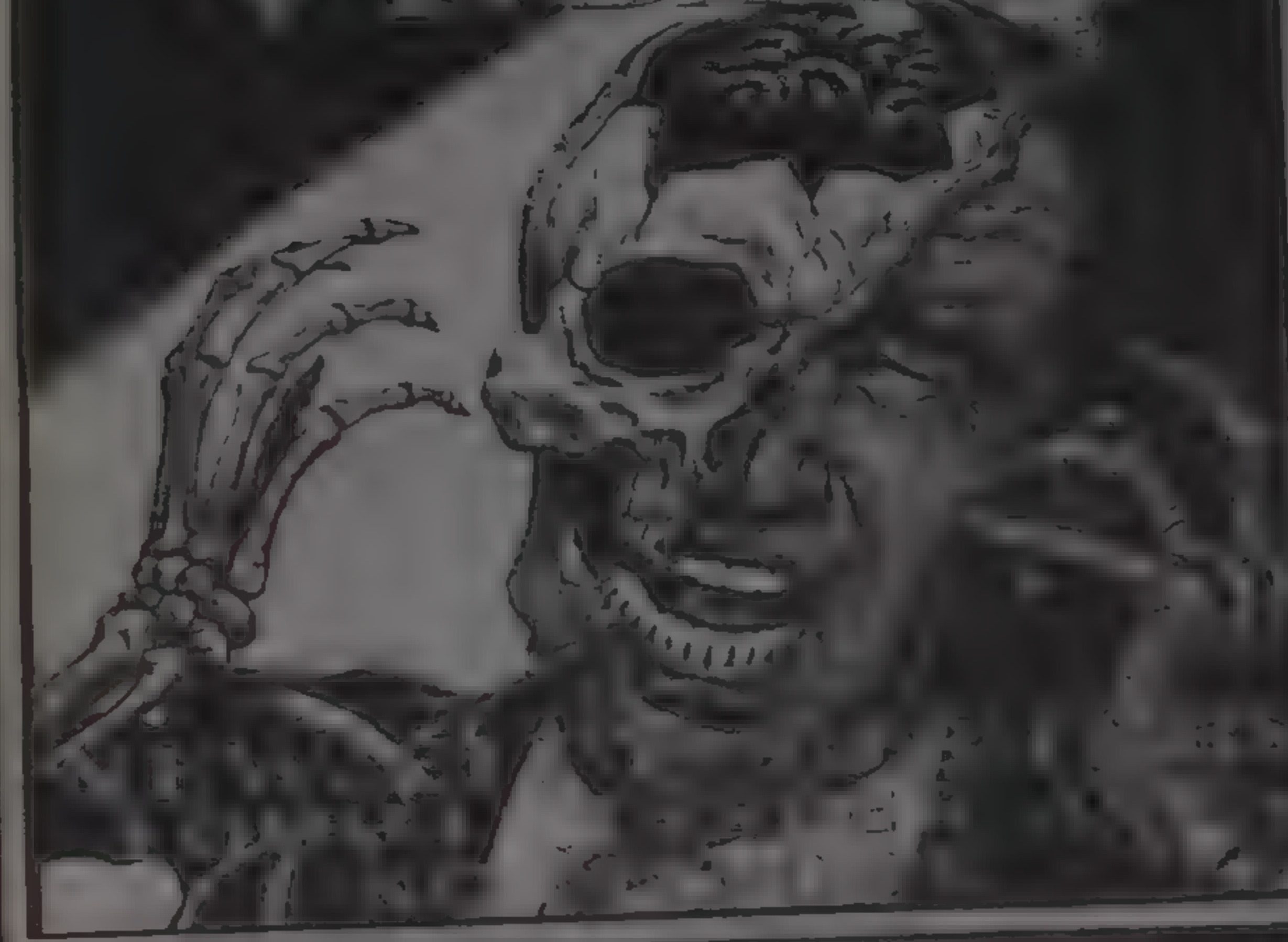
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Spin the black circle

DJing basics are easy, but the art is tough

Thanks to my wife, my appreciation for the art of DJing continues to grow.

A decade ago, I found it hard to accept DJs, or even electronic artists who put out their own music but didn't tour. But that's changed, simply because when we first moved in together, my wife-to-be brought with her two professional Technics turntables and a mixer.

Now, we've passed more than a few evenings in the living room putting on records and mixing, and I like to think I have graduated from "unlistenable" to "passable." There's something about putting on a record, having another ready on the other deck, thinking about what song should come on after the next one is over, racing to the box of dance records and whipping out the vinyl and getting it all ready with the headphones on and always trying to keep a finger on the crossfader. For me, it's always been like a game of Twister.

Now, we love using vinyl. And, when we go shopping for music, we usually buy LPs and 12-inch singles rather than CDs.

So, as someone who is a true, true amateur, I don't know how to feel about technology that makes mixing easier. Last week, my wife was looking at an ad for a Pacemaker, a handheld MP3 player that acts like two decks, with crossfader and effects buttons. Just draw your finger across the tiny controls to fade from one song to the other. And, just like a large mixer, a DJ can listen to one track on the headphones, so it can be cued up, while the other plays.

The Pacemaker has been around for about a year, but we're already used to seeing DJs mix using their Apple laptops when they're onstage. And, well, the use of CD mixers, like Pioneer's industry-leading CDJ series, allows the people behind the decks to act as if they're playing with vinyl even though their

source material is 100 per cent digital.

Now, for me to judge, based on the equipment would be someone taking his or her first guitar lesson and criticizing Thurston Moore or Lee Ranaldo's playing on Soni Goo. But the technological advancements made by the likes of the Pacemaker or the CDJs is making going behind the decks a lot less about skill and more about matching and a lot more about simple song selection.

So, is great DJing now about who has the most files on his or her laptop loaded into a Pacemaker?

It's not quite that simple; good DJs know how to read the vibe of an audience, know when to speed things up or slow things down. But, alas, the big mixers we have in our living room is feeling more and more like a museum piece.

Steven Sandor is a former editor of *View Weekly*, now an editor and author living in Toronto.



DEVANTY'S IRISH PUB Music Session, hosted by Ken-Lynne Zwicker, 4-7pm

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NEW CITY Open Mic Sunday hosted by Ben Disaster; 9pm

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ON THE LOOSE Sundays with Lex Justice and Ras'pect; 9pm

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BLUES ON WHYTE Mondays; with DJ S.W.A.G.

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BLUES ON WHYTE Mondays; with DJ S.W.A.G.

STARLITE ROOM Swell, Roger That, T. Soulscissors; 9pm

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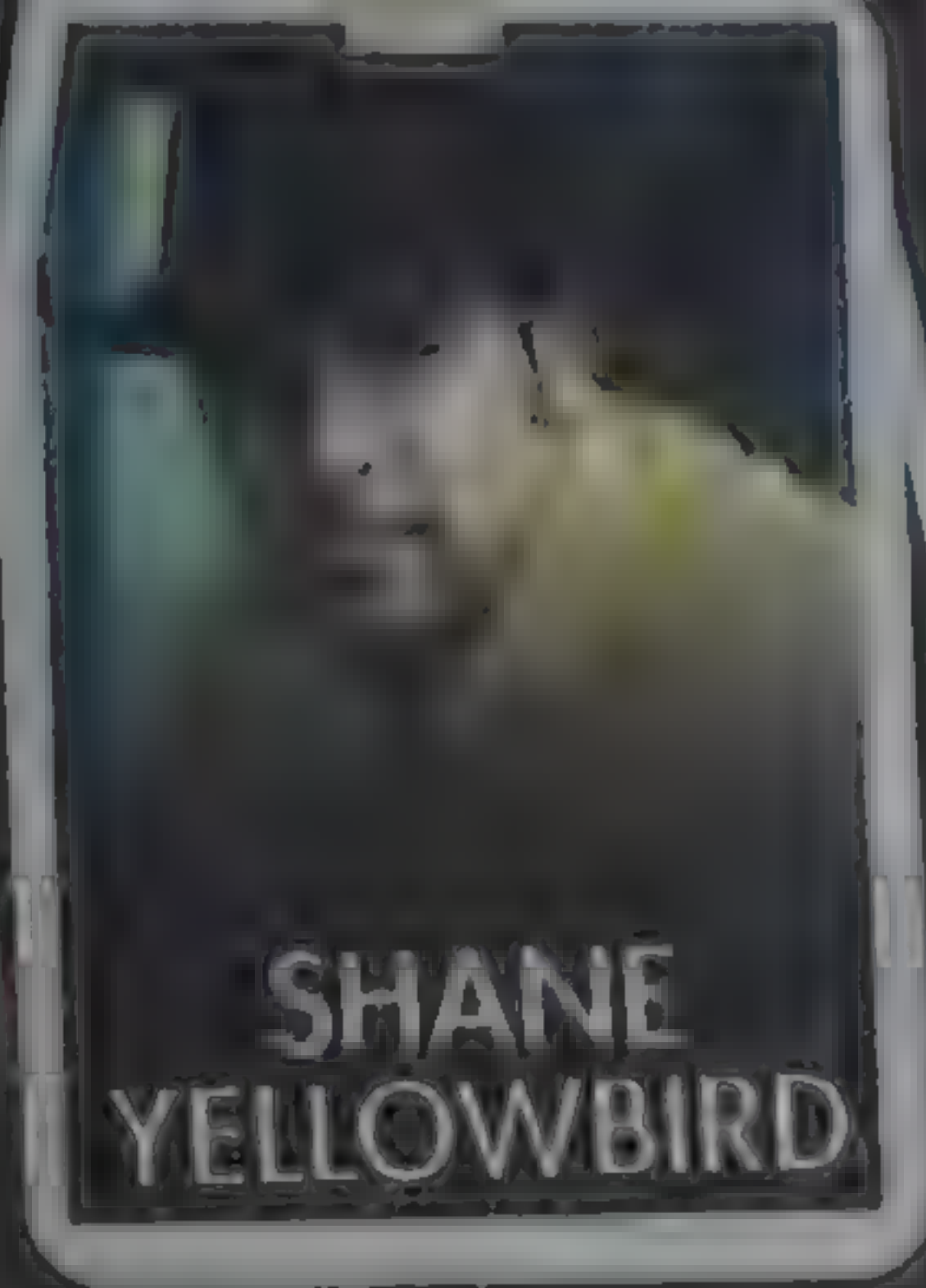
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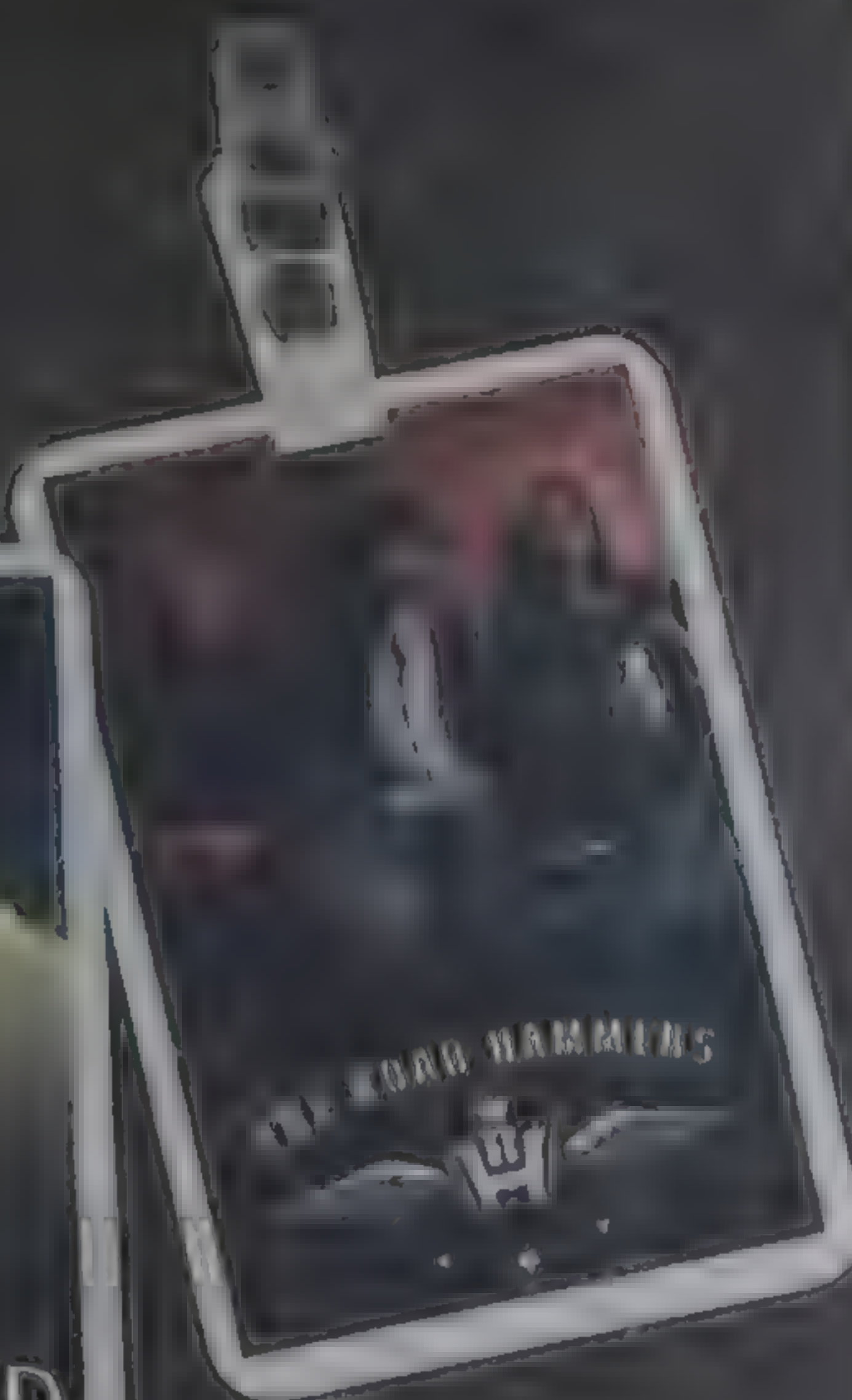
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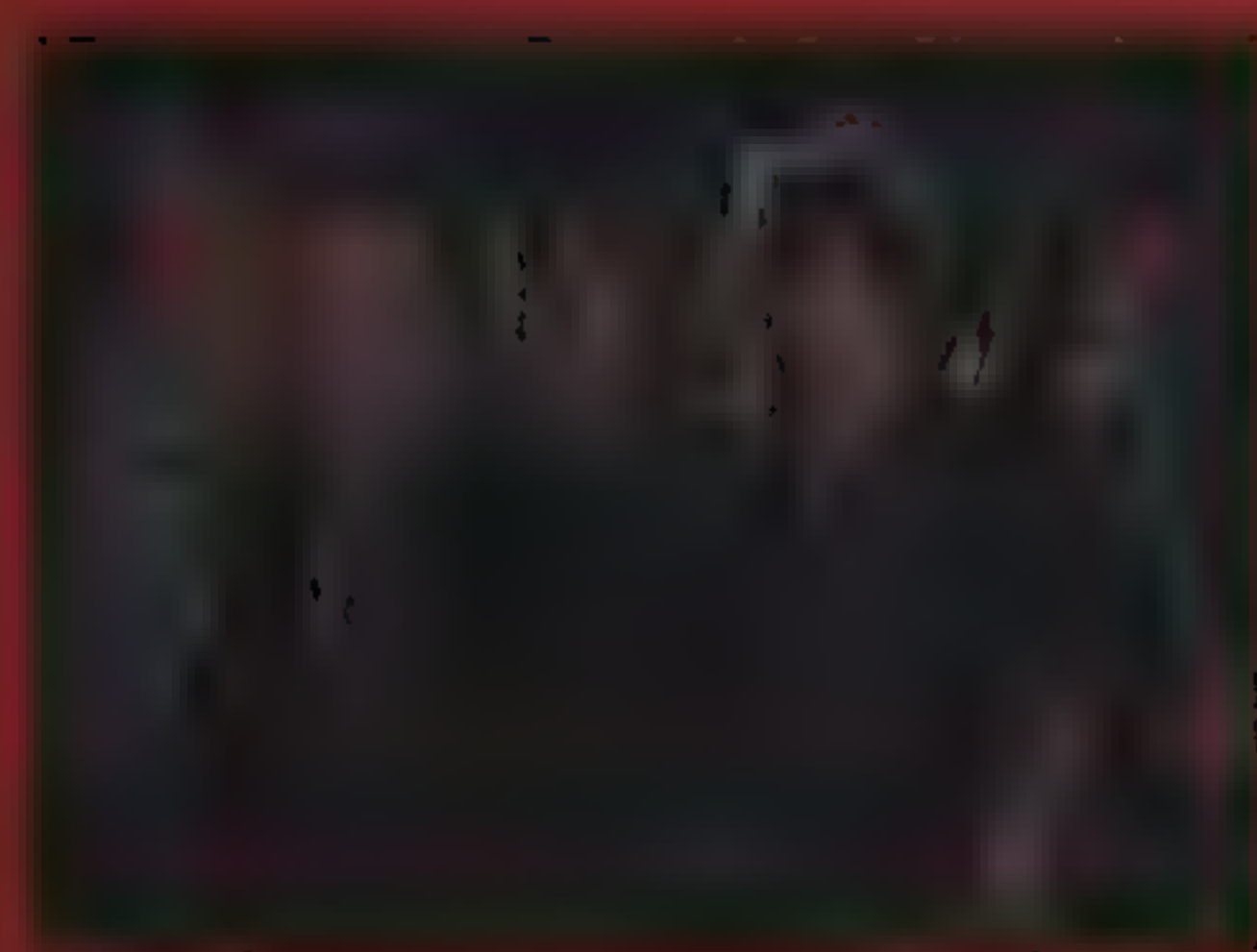
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One for all, all for one

Rancid sticks together through thick and thin

EDEN MUNRO

PHOTOGRAPH BY [illegible]

There are a few ideas that emerge time and again throughout pretty much everything that Rancid—guitarist/vocalist Tim Armstrong, bassist/vocalist Matt Freeman, guitarist/vocalist Lars Frederiksen and, since late 2006, new drummer Branden Steineckert—has recorded since the band's 1993 self-titled debut.

First, there's a sense of place—a geographical overlay that plots out the band's history in its lyrics—whether they're metaphorical or literal doesn't really matter so much as that these are the places that the songwriters' heads were in at the time—spread throughout songs from that first album's "Detroit"—"Detained in illegal custody spent the night in jail / With a drunken priest and a hooker, \$500 bail"—through '95's ... *And Out Come the Wolves*' "Olympia, WA"—"Hangin' on the corner of 52nd and Broadway / Cars passin' by but none of them seem to be goin' my way"—and on into 2009's *Let the Dominoes Fall*, where the band lets loose in "East Bay Night," "LA River" and "New Orleans," among others.

Rancid is not a group to forget where it came from, or where it's been along the way, and that sense of past has been marked well throughout a career that has run for more than a decade and a half now. Neither have the bandmembers forgotten the relationships—both sustained and broken—that they've seen along the way. Songs like "Salvation"—"There's a neighborhood called Blackhawk / Where all the rich people hide / I was down on my luck working for the salvation army / The shelter is where I reside"—and "Fall Back Down"—"If I fall back down, you're gonna help me back up again / If I fall back down, you're gonna be my friend"—speak volumes

of a band that comes from the school of "us vs. them," where the quartet and its friends find strength together, holding their heads high as they fight onward through life, doing what they can to protest, change and survive.

There's no doubt that Rancid can spin an angry tune at times, fighting and spitting back at a world that feeds on the downtrodden, but there's something else as well, another theme that is buried deep within much of the band's material—and one which is very much at the heart of the group's longevity: trust. Save for the lyrical references, though, the bond is largely an unspoken one, though that's no reflection on the strength of it; rather, the trust between the people involved, with Rancid—and this includes all the bandmembers as well as a good number of friends surrounding the group, from Bad Religion guitarist/Epitaph Records founder/producer Brett Gurewitz to filmmaker Rachel Tejada, who's been documenting the band on tour since '03—is tough enough that it goes beyond words, the bond between them simply existing.

That's not to say that Rancid hasn't been tested at times: in 2006, Brett Reed, the band's drummer—the only one for the first 15 years of the group's existence—left the band, shaking up Rancid's long-standing chemistry.

Given that the drums and bass tend to be locked into a rhythmic unit—and if the chemistry is off between the players a band can quickly crash and burn when it blasts into its music—it might seem a difficult adjustment to lose the only drummer that the band had ever known. But four-stringer Freeman says it wasn't that difficult in the end.

"You know, not really," he admits over the phone from Epitaph Records' LA office. "Obviously Brett was



INDESTRUCTIBLE >> Rancid is weathered, but still alive and well

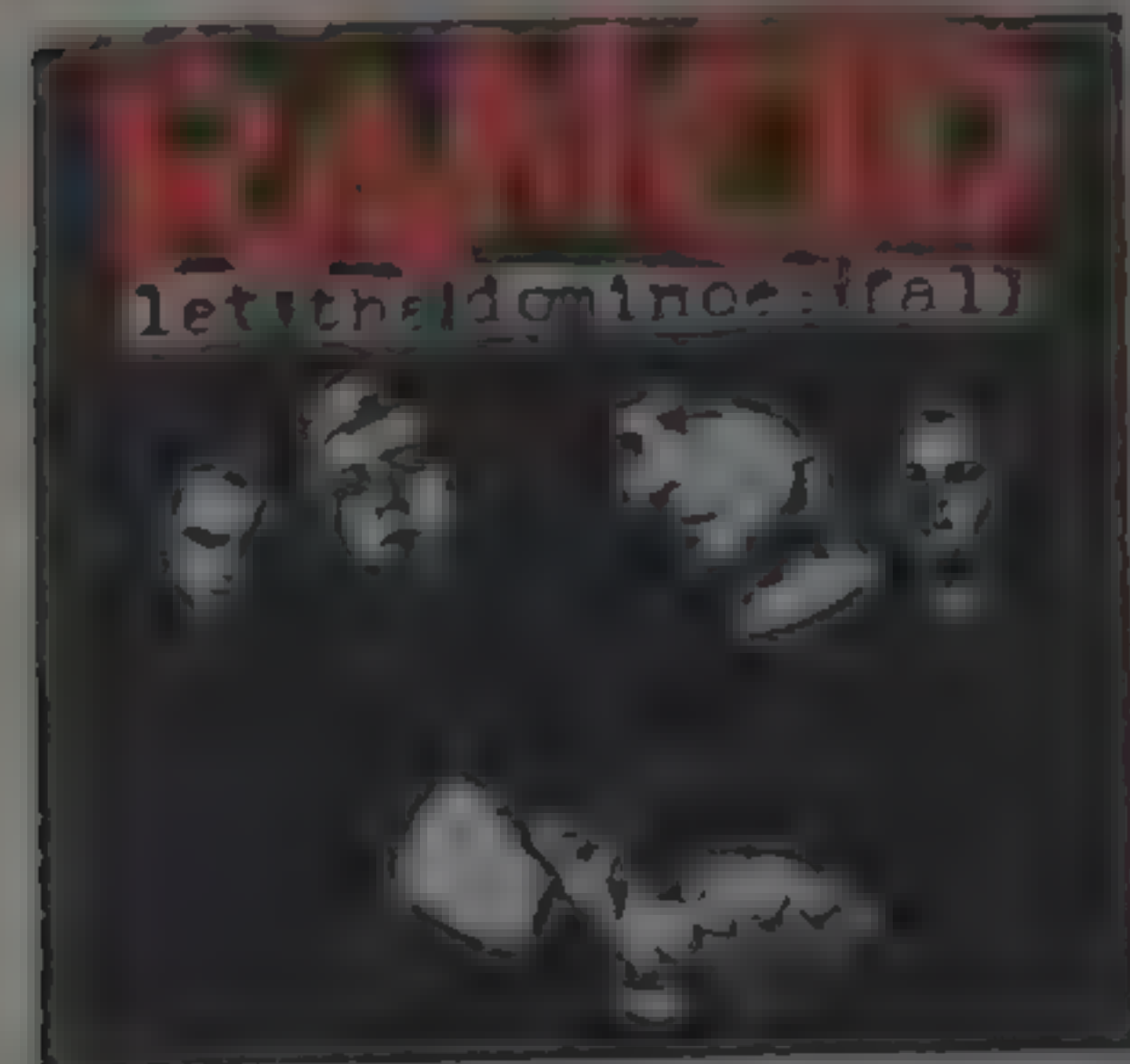
REVUE >> RANCID

Rancid

Let the Dominoes Fall

(Hellcat)

★★★★☆



EDEN MUNRO

PHOTOGRAPH BY [illegible]

"Another East Bay night," vocalist/guitarist Tim Armstrong sings as Rancid's new album—the California punk band's first since 2003's *Indestructible*—opens

up to a familiar sound: a punchy bassline, distorted, fast, muted guitars, a chorus of vocals from the band. It sounds like Rancid, for sure, and that's a comforting feeling, much like the song itself. Here, Armstrong finds solace in the music, the four band members sounding as though they're heaving a collective sigh of relief after the six years leading up to *Let the Dominoes Fall*, the song a reaffirmation of the band's unity as Armstrong's voice leads a group that is locked in step with each other. "When you get down to dance one time / And an old friend invites you in / Hear a punk-rock song and we sing along / Everything gonna be all right."

It's a song about survival, and that's what Rancid's approach usually comes down to: getting through, making it to the next day with a little bit of soul intact. For these guys, it's about doing the right thing even when that's not the easy way to go. Sometimes that's about making some noise with friends—as on "East Bay Night" and "Last One to Die"—while other times it's about standing up and speaking

out in the moment because there's something that needs to be said. The latter is what the band does on "Damnation"—"All I see is damnation / Whole world's gone to hell"—and in "Bravest Kids"—"The bravest kids I know / Are the ones that got to go / Fighting over there."

Sometimes, though, the best way of standing up for something is by simply expressing a sense of appreciation for it. That's the case on the spirited "New Orleans," where vocalist/guitarist Lars Frederiksen sings an ode to the battered American city, as well as on "Lulu," with its lyrics about a middle-class woman who loses her husband to the wars in Afghanistan and Iraq.

Let the Dominoes Fall is stacked with lyrics that address the world that Rancid is living in; there are references to old friends, along with many of the places that the band has seen, yet it all sounds so close to home, as though the songs are coming from the guy sitting across the room—it's immediate and compelling, sketching out tales that don't feel very far removed from reality.

The album's sonic centre doesn't stray too far from the punk and ska that Rancid has been cranking out since day one, but *Let the Dominoes Fall* does spin outwards at times, stepping a little further away from the band's signatures: "Civilian Ways" finds Armstrong in a contemplative mood, singing of an American soldier struggling with feelings and memories as he returns home from war, while the music leans towards a country strum, with an acoustic guitar keeping the rhythm while slide and mandolin provide the colour; "LA River" is a noir-ish drag-strip race, with Matt Freeman on stand-up bass and vocals, contrasting a gravelly chorus of "Shimmy, shimmy, shake, shimmy, shake, shimmy, shimmy, shimmy" with verses chronicling temptation and downfall; "The Highway," another toast to music and friends, drifts across the landscape in a relaxed roll that envelops everything around it.

(There's an extended edition of the album that takes the acoustic approach even farther, including an entire second album of acoustic songs—11 from the regular edi-

tion of the album and one more. It's a more and rambling record with acoustic guitars and banjos, and it's an excellent example of the band's talent, as the players reinvent the songs rather than simply transplant them to acoustic instruments.)

There are also a couple of tracks that would have been right at home on Armstrong's ska- and reggae-heavy side project *A Poet's Life*: "Up to No Good" and "That's Just the Way It Is Now."

And of course, these variations are really just that: subtle shifts. At the end, though, Rancid is a band with its own identity—Armstrong's slurred vocals are uniquely his, and the blending of his with Frederiksen and Freeman's voices, along with the punk-rock spirit, ensures that, no matter the vibe, Rancid always sounds like Rancid.

And in the end, Rancid is successful because the band sticks to its guns, stretching out creatively when the need strikes and laying back comfortably when necessary. **V**

...a real long time, and I learned to play the drums myself, so we definitely had a bond, but I mean Branden's just different. But I really had to go, 'What are you doing with the kick?' 'What's wrong with you?' It was something like that. It was real natural." Of course, the ease of transition is due in part to the fact that the already knew Steineckert from when he was drumming for the here Rancid had encountered when the two bands were on tour. Freeman and the others the two most important things: Steineckert could play, and that could get along with him. With a rapidly approaching in less than

ing stuff and you're trying too hard in that sense, it's not natural and you're doing it for the wrong reasons." "When you start doing a band, especially a punk rock band—when I started, whether it was Operation Ivy or Rancid, it's like you just did it to have fun," Freeman adds. "It was something to do and it was a way to express yourself and it was fun to play shows and do all that kind of stuff. There are some aspects of things that aren't so much fun sometimes, but you know, if you're not feeling it and you're not enjoying yourself, why do it? It's very important that it is natural. And sometimes musicians just don't click—not this band, but I've played with other musicians over the years where it's just not the same and it is what it is." "There's a lot more to it than ability," says Steineckert. "Chemistry goes much

"We just like hanging out with each other," he says. "I think some people think sometimes it's like, 'OK, we're taking a break, I'll call you in six months when we have to go on tour.' We're there for everything for each other: birthdays, births, deaths—the whole nine yards." The relationships between the band members serve the music well; on *Let the Dominoes Fall*, Steineckert's debut on record with Rancid, the group sounds inspired and alive musically. "The beauty about Rancid is that we are really secure with each other creatively, and that sounds sort of stupid but it's true," Freeman explains. "We can throw out the stupidest idea in the world and we'll try it. And it might be really bad, but no one's gonna say, 'God, you're a fucking idiot. What were you thinking?' And I think that's really good."

It seems that, more than 15 years on from the band's beginnings, honesty remains front and centre for Rancid, both in the words and in the music. And, really, this shouldn't be all that surprising—the attitude has been apparent since as far back as the band's debut, where Armstrong sang on "Unwritten Rules." "It's not about paying your dues if you do it out of love." It's clear that these guys are still playing music together because they're very much in love with making music as a unit. ▽

SAT, JUN 6 (6 PM)
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We can throw out the stupidest idea in the world and we'll try it. And it might be really bad, but no one's gonna say, 'God, you're a fucking idiot. What were you thinking?'

week, Rancid made only one phone call to fill the vacant drum stool. "We did one practice and it was great and I think we did another—ah, we didn't really practise that much," Freeman laughs. "We just sort of gave him a list [of songs] and it was like, 'OK, we'll see you in England.' And you know, the first show I know he was trying really hard, I know he practised the whole week, and I just got up there and said, 'Just don't stop, you'll be fine.' It was really natural, I mean we didn't do any tryouts or anything, which is nice—I've never really heard about that being a pleasurable experience from anybody—but it just sort of clicked." So there was no overthinking in the decision, and Steineckert fell in step with Rancid immediately, heading out on tour as though he'd always been there. "I think that with any band that [unspoken chemistry's] the 'backbone,'" Steineckert says as he considers about the ease and comfort with which he stepped into the band. "If you have to think about it too much, all of a sudden shit's contrived. It's got to be natural, everybody's just got to be doing things for the right reasons and there's got to be passion. If you're overthink-

beyond that I think." "Yeah, it's pretty hard to explain and you'll drive yourself frickin' crazy—I mean you can't buy it, you can't make it, it's just there," Freeman agrees. "So we got real lucky with Branden. We got really frickin' lucky." **Lucky indeed, because** with Steineckert in the fold Rancid has been able to continue without missing a step—though some might say that the six years between 2003's *Indestructible* and 2009's *Let the Dominoes Fall* is an indication that the band has struggled to stay upright. But that's simply a misconception that arises any time a lengthy period comes between a band's new albums. And, while it's often true that those periods are marked by discontent, that's not the case with Rancid. Yes, Armstrong and Frederiksen released solo albums during the intervening years while Freeman did a tour playing bass for Social Distortion. But there was also a compilation of non-album tracks that was released during that time, not to mention Steineckert's inaugural tour. And beyond all of that, Freeman says, they all saw each other in life outside of the business of music.

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newborn ghosts

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Iye Iye

ghislain poirier

South rakkas crew & degree
plus the oh snap resident djs

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STARLITE

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GHISLAIN POIRIER
& SOUTH RAKKAS

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HAVEN SOCIAL CLUB

JENN GRANT
AND
DAN MANGAN

SATURDAY JULY 4

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MATT MAYS
EL TORPEDO
PLUS GUEST
BENJAMIN
WENT

WEDNESDAY JUNE 10

PAWNSHOP

JULIE DOIRON
And DOG DAY & YES NICE

WEDNESDAY JUNE 24

STARLITE

JAPANDROIDS
With NO GOLD & THE MITTS

WEDNESDAY JULY 8

AVENUE THEATRE

HEY ROSETTA!

WEDNESDAY JUNE 10

STARLITE

CURRENT SWELL
With ROGER THAT & THE SOULICITORS

THURSDAY JUNE 25

STARLITE

MALAJUBE
HOLLERADO & SLIM TWIG

THURSDAY JULY 9

BRIXX

ROCK PLAZA CENTRAL
NEEDS
BRUCE PENINSULA

THURSDAY JUNE 11

PAWNSHOP

SPOOKEY RUBEN
With HELLO CHARLIE And CYGNETS

THURSDAY JUNE 25

BRIXX

THE DEAD SCIENCE
And FOND OF TIGERS

WEDNESDAY JULY 22

PAWNSHOP

TOM FUN ORCHESTRA
AND GUESTS

THURSDAY JUNE 11

HAVEN SOCIAL CLUB

LEEROY STAGGER
PLUS GUESTS... THE WHEAT POOL

THURSDAY JUNE 25

PAWNSHOP

GIFT OF GAB

THURSDAY JULY 23

MACDOUGALL UNITED

BELL ORCHESTRA
FOUNDED BY STEVE BELL

TUESDAY JUNE 23

PAWNSHOP

LADYHAWK
With ADELAIDE AND SLATES

SATURDAY JUNE 27

BRIXX

RURAL ALBERTA ADVANTAGE
With THE SUPERFANTASTICS & DOUG HOYER

WEDNESDAY JULY 27

STARLITE

ALEJANDRO ESCOVEDO

United we stand apart

Ontario bands head east and west before reuniting



WESTWARD HO! >> The Paint Movement is setting out on the West vs. East tour—of with labelmates Fox Jaws // Supplied

BY LINDA KRAMER
// BLINOV@VUEWEEKLY.COM

Whoever said that to tour together, you actually have to play the same places?

Not the Paint Movement. Though the Toronto-based gang of four is hitting the road "with" labelmates Fox Jaws, the bands are headed in opposite directions: after a show together in Sudbury, the Paint Movement is coming our way, slinging its flourish of jazzy rock out to the west while Fox Jaws heads for the east coast.

Both bands will be keeping online tour blogs for Exclaim, and will reunite to cap off both treks at a showcase at the North by Northeast music festival. And despite the faux-rivalry implied by the tour's title—the East vs. West tour—Paint bassist Jason Haberman says the together/apart touring idea just evolved out of each band's mutual respect for the other.

"We both ended up playing a couple shows together since we started working with Nevado records, and it just sort worked out that at the same time we were touring, they were touring," he explains over the phone while wandering a mall in Toronto. "They were going to be going west, and it just sort of came together naturally."

The tour has some other implications for the band: this will be the Paint Movement's first trip past Ontario's borders, and the first chance the group will have to road-test material from its debut album, *Our Eurythmy*, recorded and mixed in singer/guitarist Kevin Kralik's basement studio, the band kept shows to a minimum during its creation, focusing on the

It took the band eight months to create the album it wanted, and Haberman says those calendar pages were

himself, Kralik, drummer Glenn Candy and keyboard/saxophonist Jason Loftman tinkered with songwriting and recording methods.

"As much as it was a bonding experience, it was also just a big learning experience, just knowing, learning recording techniques and just messing around with recording in different rooms and getting different sounds, and just having fun with the whole thing," Haberman notes. "As we were doing that, it brought us closer together, because we were having a lot of fun doing it, and as we were going on, the sound was starting to sound like what we envisioned it at the beginning."

Of course, the musicians had to adapt some of their studio-trickery to make it possible on the road—no "tripled-up sax parts," Haberman laments—but he doesn't mind re-envisioning songs for a live setting.

"You see bands that play exactly how their CD is," he says. "You see them live and they won't change up any part, but we went to kind of mess around, and even today, on some of the songs that are on the CD, we're still changing little things that we find we like better, and adding extended jam parts, and taking out some things."

And they're certain to have a few new live tricks to show Fox Jaws, a band Haberman seems content to be associating with his own.

"We met them when we started working with Nevado records, and then saw them live, and we played a show together, and they blew us away. It feels sort of good to be part of a label where the bands we all actually like, and really get along with too." V

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Godsmacked

Local thrashers take the stage and hold their own

BY GUNDA MITHRUSH
PHOTO BY JEFFREY COLE

The last couple years have been a crazy trip for the Order of Chaos. After sticking it out for almost three years in Stony Plain, this little thrash-metal outfit got one big break in 2007. Godsmack was touring Canada, and in each city ran a video contest to select a local opening act. It might have been a tight race, but the Order swept up the prize and got to play the Jubilee stage with Sully and friends.

Since then the band has moved to Edmonton and has been preparing to release its debut full-length, while drummer Tim Prevost promises will be a quick, high-energy album. The self-titled disc will be released this Friday at the Starlite Room, and if you've ever seen one of the band's shows before, you'll know that the growl on frontwoman Amanda Kiernan is pretty unforgettable. But, as you might expect at any metal event, being surrounded by male metalheads all the time isn't exactly easy.

"Well, it's been quite the ride. There have been some times when I wanted to strangle a couple of members," Kiernan laughs, "but it's been an amazing experience, and they've helped me so much. We get into fights every

now and then—me and my guitar player don't get along very well."

But Prevost (who you might remember from his other band, Dead Jesus) notes that Kiernan takes it all in stride.

"She's really good, and really laid back, so she makes it easy for us. But he rides her pretty hard," Prevost says. "I understand," she adds. "You know, we want to do whatever it takes to get out there, to get to the top. So we have to work hard and if that's the case then I'll deal with it."

Considering the band first discovered Kiernan as she was belting a Megadeth song in a back alley outside a show, it's pretty obvious that meekness isn't her strong suit. She just got back in town from hanging out with Black Label Society's Zakk Wylde—after she completely offended him when they first met.

"He had a lot to say. Tim had given me the Dead Jesus bible from his other band, and I thought (Wylde) would think it was the coolest bible in the whole entire world," Kiernan explains. "So I worked up the courage to give it to him myself personally. He was actually very offended."

"He was pretty drunk—he turned the bible upside down so the cross was upright, and covered the logo

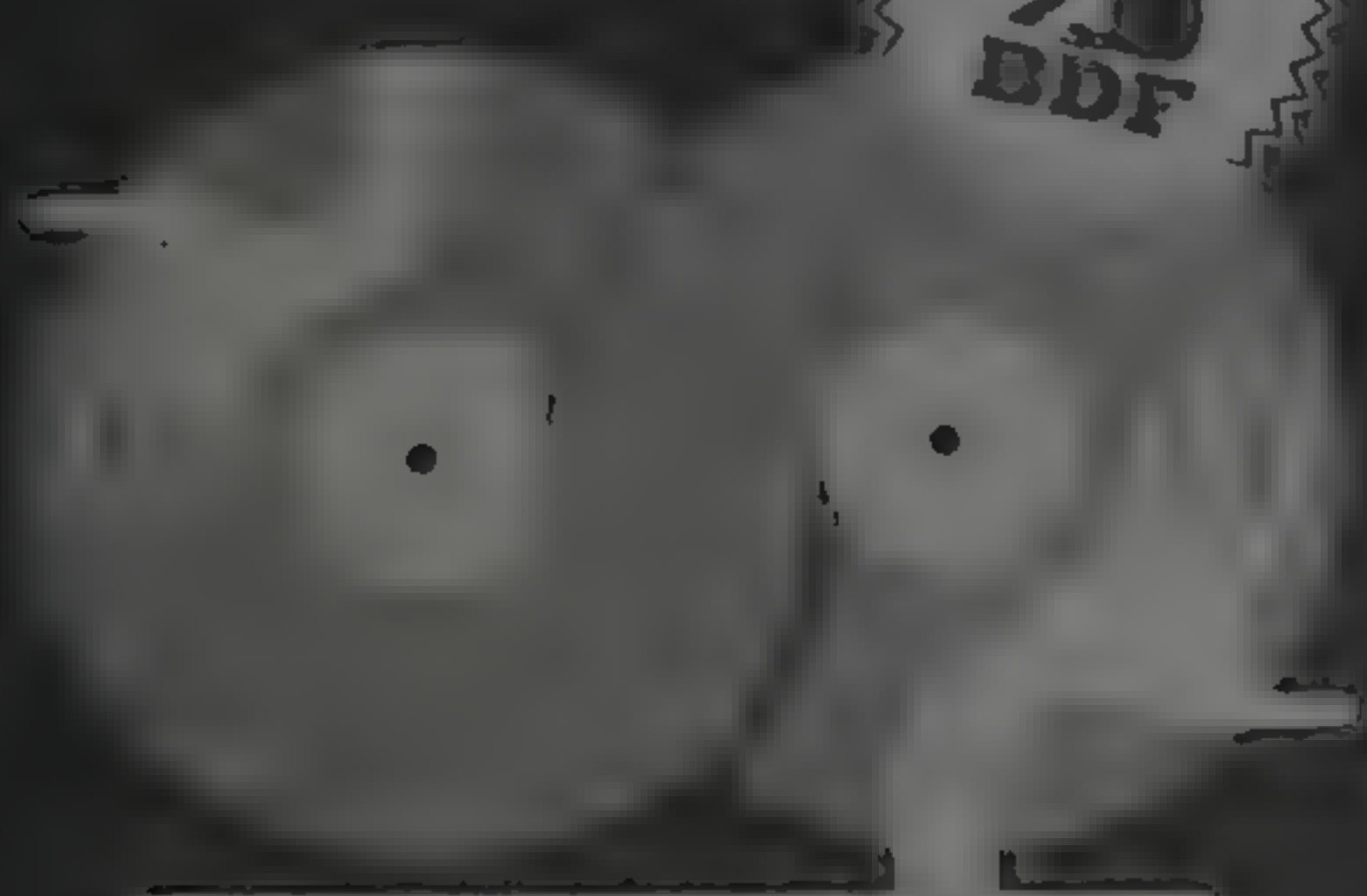

and started yelling in the hallway saying 'Jesus isn't dead, that's a terrible band name!'" she laughs. "I felt really bad. So then I told him about my band, and I told him that I did some guest vocals on the Dead Jesus album, but I still felt bad. He still took it though."

While Wylde and the rest of the world wait to hear what the Order has to offer, at least we can take comfort knowing that even lifelong metalheads get offended sometimes. **V**

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THE CALM BEFORE THE STORM >> The Order of Chaos prepares to drop its debut full-length // Supplied



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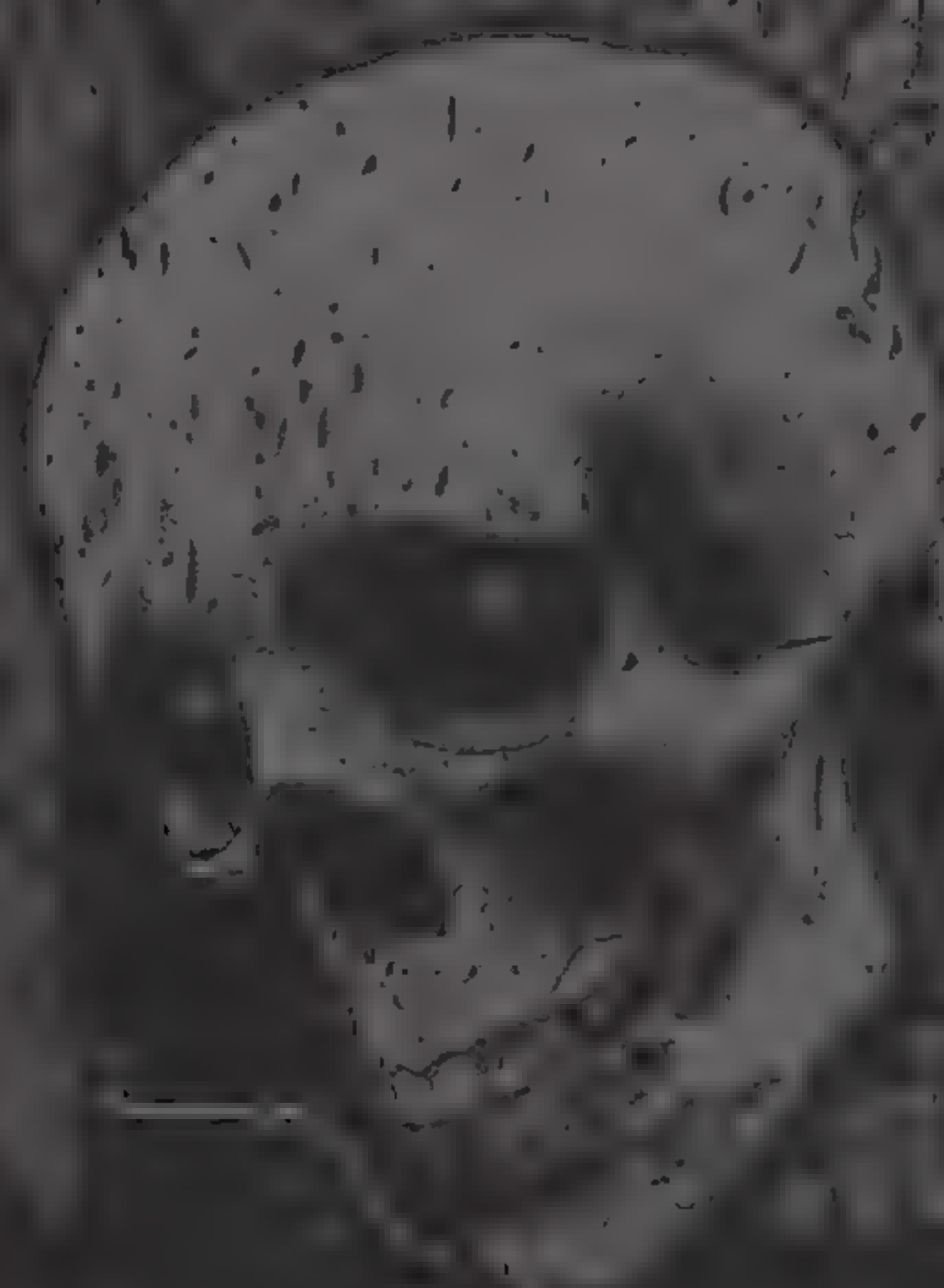
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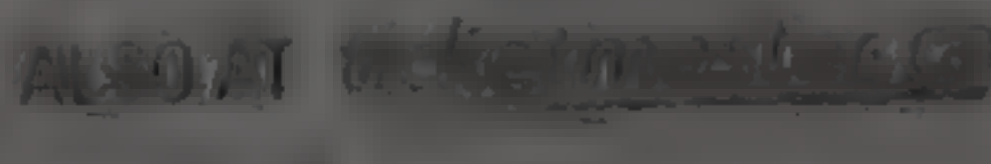


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Six-string ladies

Sue Foley celebrates female guitarists



GUITAR WOMAN >> Sue Foley's upcoming book documents the relationship between women and the guitar // Michelle Valberg

ILLUSTRATION

WWW.VUEWEEKLY.COM

A few weeks back, a friend of mine grilled me: "How many female guitar players can you name?" After struggling to name five, I humbly admitted that, for a music journalist, I was embarrassingly naïve on the matter. So when I started corresponding with blues guitarist Sue Foley, I bravely raised the subject to her. She replied by pointing me to her most recent side project, a collection of interviews, soon to be a book titled *Guitar Woman*.

"Nobody's done it; I thought about it and realized nobody had documented these women," she explains. "I always make a point of knowing who my peers are, and the women who came before me. I've always kept track of women guitar players, and when I realized there was no book, I thought, 'Well, this is just a travesty.' There are so many cool players and interesting women who deserve to be known, so that became my aim: that people

know about these women, and realize that there's so many more out there than we ever thought about.

"I'm up to over 100 interviews now; it could just keep going on and on," she

"But it doesn't mean you don't have to hold your own. You still have to learn to play, and that's where it ends. [Skill] has no gender. And that's why we play music, is to get beyond on those things.

continues. "When you sit with the average person and ask them, 'Name female guitar players,' they might think of three, so it doesn't occur to you that there might be world-class players out there. But that's gonna change when I put this book out."

Musically, her soon-to-released album, *He Said She Said*, is a collection of letter correspondences with US singer/songwriter Peter Karp that evolved into song material. After overwhelming responses from sold-out audiences in Alberta and stateside, it became obvious to Foley that the gender dynamic ought to be put to tape. As her website states, "the music is intimate and simple, played with acoustic instruments, piano, nylon string guitar, dobro ... It tells the story ... the only story anyone really wants to hear from the perspective of a man ... then a woman."

"I've found [being a woman] to be an asset because in my genre, there aren't a lot of female players," she states. "But it doesn't mean you don't have to hold your own. You still have to learn to play,

and that's where it ends. [Skill] has no gender. And that's why we play music, is to get beyond on those things.

"The first blues stars were women, so women have always had a really strong presence in the blues," she adds. "Of all the studies I've done, I think there's probably more women guitar players in the blues than almost any other genre because it's been pretty acceptable for women to be musicians in the first place. And it is about playing music; it's not about posturing and getting famous." V

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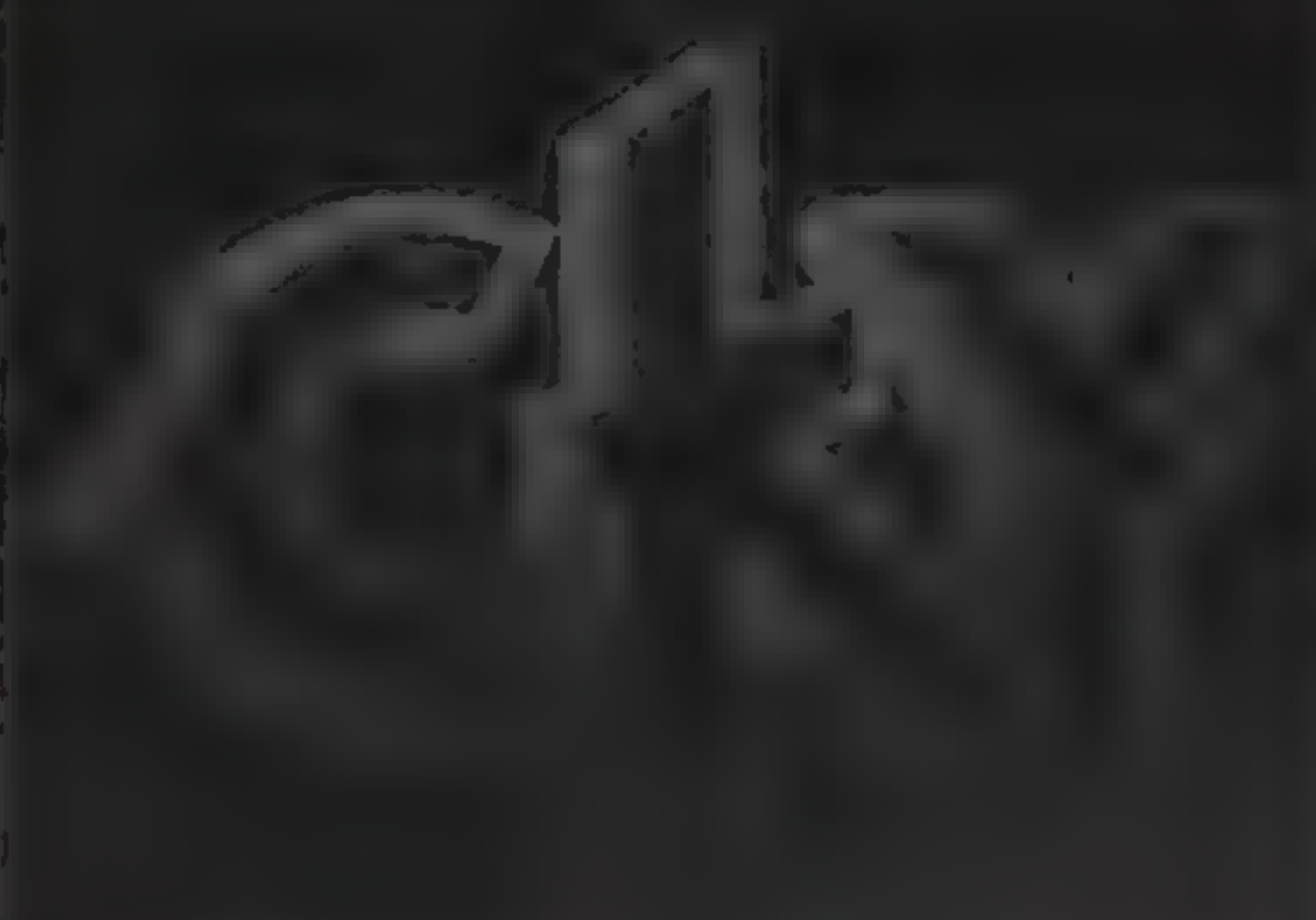
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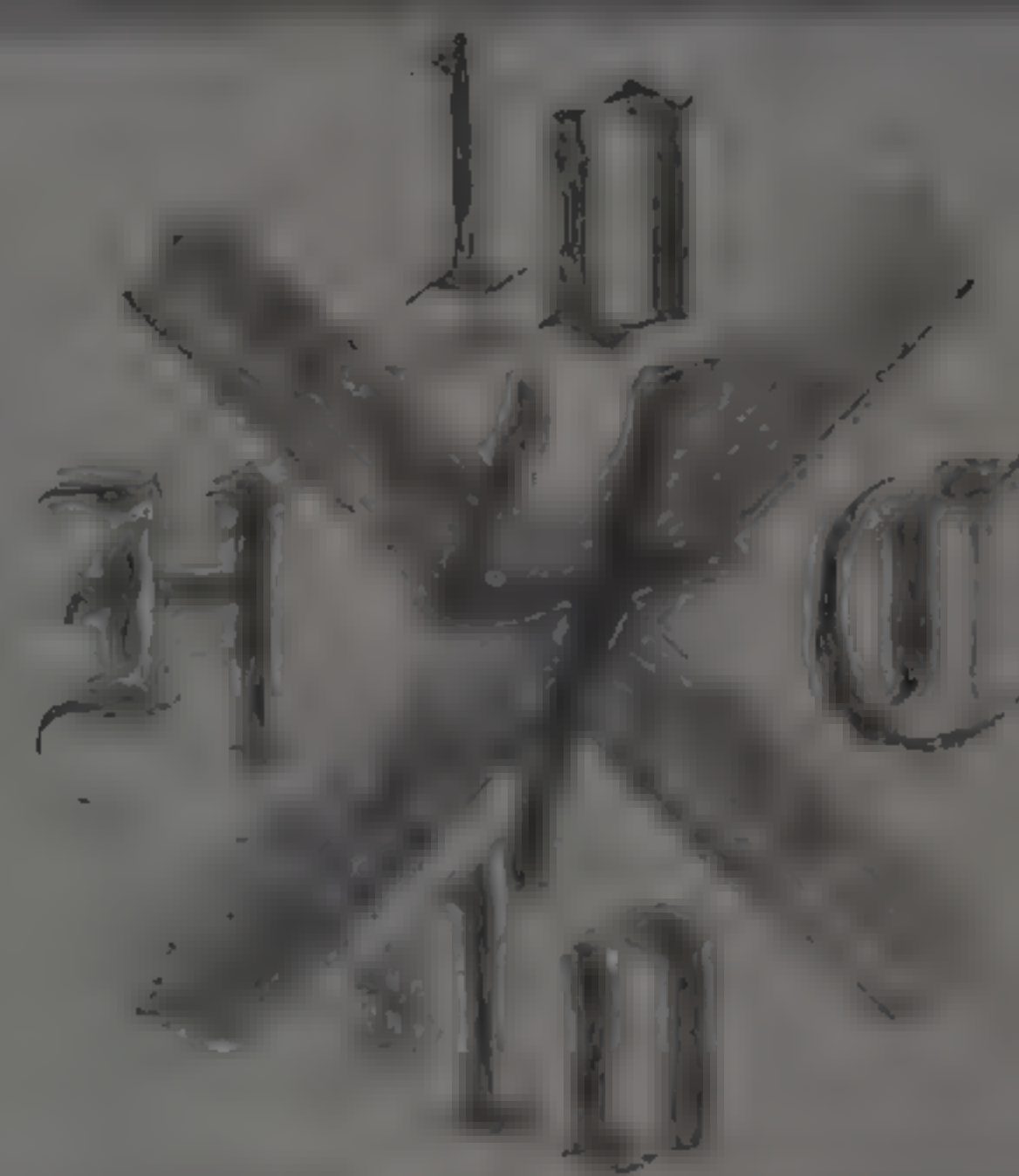
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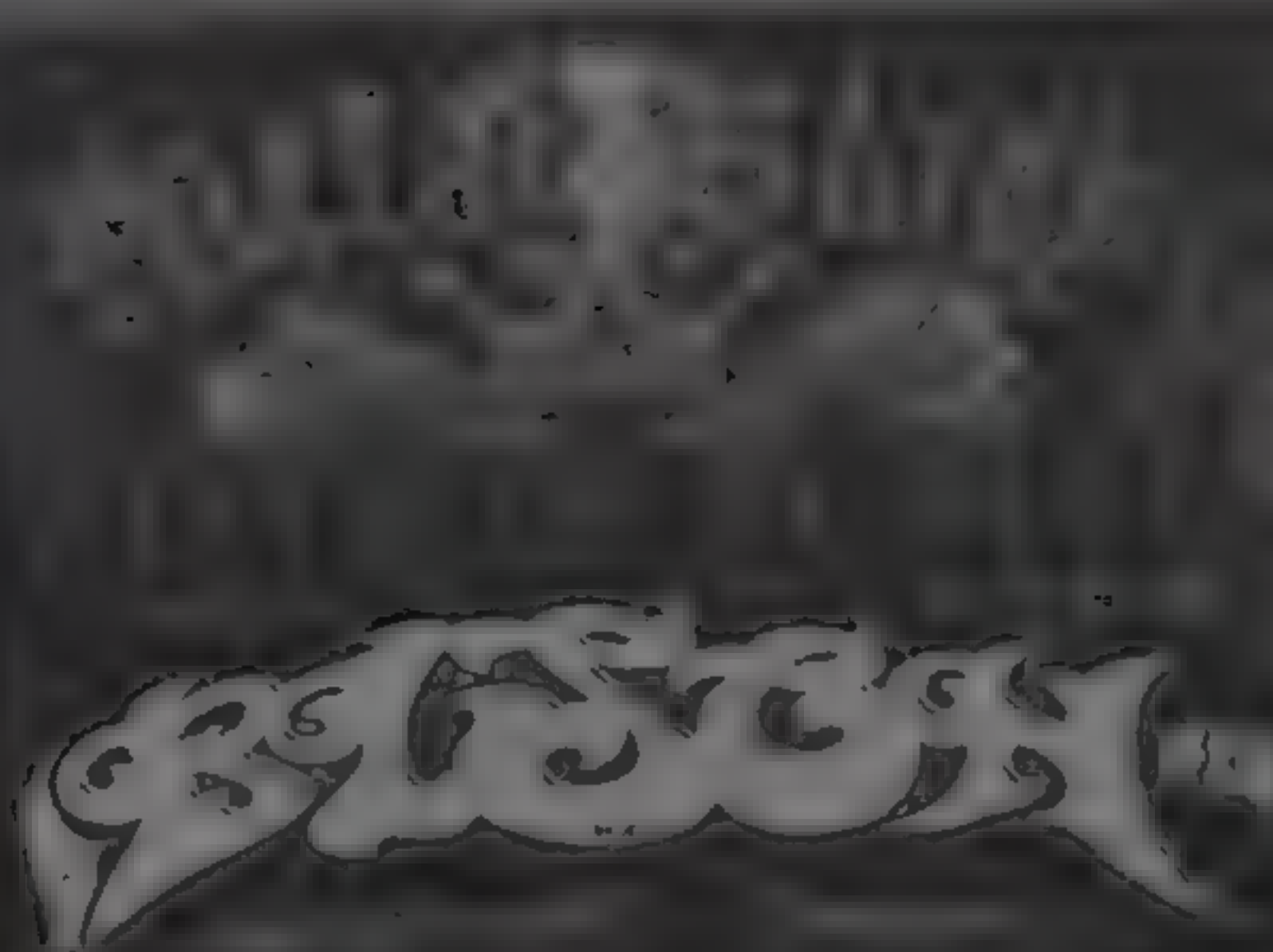
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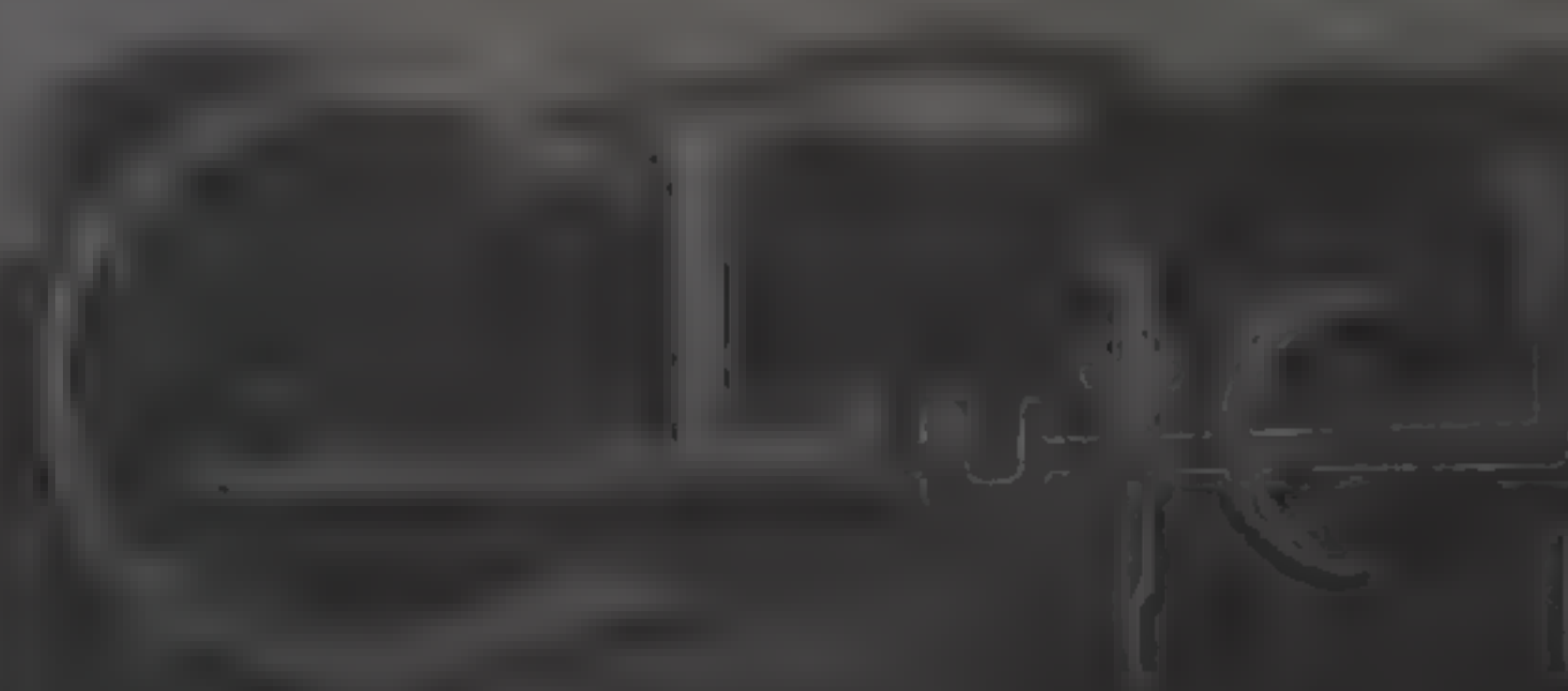
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ALBUM REVIEWS

New Sounds

The Wooden Birds

Magnolia
(Barsuk)
★★★★☆



DAVID BERRY
// DAVID@VUEWEEKLY.COM

Andrew Kenny has never exactly been what you'd call a rambunctious extrovert: the frontman for and chief creative force of American Analog Set, the cozy, warm blanket of shoegazey turn-of-the-century indie pop, Kenny has made a career of a kind of musical quietude, a delicate, withdrawn kind of music with a particular appeal to heavy hearts and heavier shoes. AmAnSet was the band, after all, that took a song called "Punk as Fuck" and made it into a whispery anthem for young love.

Yet, still, Kenny seems particularly withdrawn on *Magnolia*, the debut of his new band, The Wooden Birds (AmAnSet's future still fairly uncertain). Dropping Analog's slight hazy pop leanings for a further exploration of their slight hazy-country leanings, *Magnolia* finds Kenny, if not scared of the world, at least highly suspicious of it, eager to escape its frustrations for solitude or the particular kind of solitary-type sanctuary that comes with a special friend or lover.

Opening track "False Alarm," for instance, finds Kenny gently (he really doesn't do anything any other way) telling a lover "Baby who could blame

us if we're wrong?" over easy guitars and percussion like a slow trail ride, resolutely content in whatever it is others might disagree with. As usual, Kenny also avoids context for particularities of feeling and situation, which only makes his songs more intimate, more direct to the listener. "And You Once" is just three simple lines ("I already quit you once / and there is no one / You only quit you once") interrupted by plenty of steady clunks and melodic guitar, but the desperation and melancholy of his escape is perfectly apparent. "Hailey" crams in a whole paragraph of words and a few longing wails, but its simplicity aids its very particular affection.

That said, *Magnolia* suffers from some of the same problems as AmAnSet's last (and final?) album, *Set Free*: namely that Kenny evidently decided he learned everything there is to know about songwriting on *Know By Heart*. The change of cast and slight variation in sound does seem to have, if not exactly enlivened, at least freshened him up a bit—though maybe that's also a result of fleeing indie-adult-contemporary mausoleum Arts & Crafts—but there's still a handful of songs here ("Sugar" and "Anna Paula" the worst offenders) that take everything far too easily, seeming less crafted than plucked from studio reverberations. That comes into sharp focus when Kenny complicates type a bit: "Choke" is a sincere (and uncommonly funny), though delicate wish for someone to die, and "Seven Seventeen" seems a slightly more mature version of "Punk as Fuck," a longing to escape our younger selves.

Of course, Kenny's voice is still as beautiful as ever, and there's plenty of good reasons for him to settle in the way he has. Still, it remains to be seen if the change of band will push him musically. As it stands, *Magnolia* is a small but welcome step in another direction for an artist who's gone as far as he can on his original path. **V**

Revoir Simone

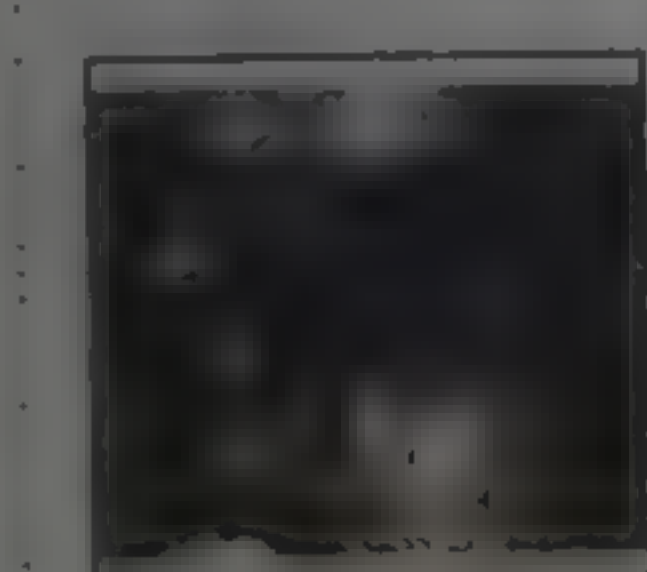
Still Night, Still Light
(Our Secret)
★★★★☆



If Kelly Cla... the fun, curvy babysitter I... crush on, the... Revoir Simo... the thin... brown-haired... ture that could barely muster up a... puzzle. *Still Night, White Light* fills in some back story—who knew that every Sunday afternoon she invited her two friends with... the keyboard and wail away together in the attic, too scared what the neighborhood might say if they took... sons. In a way, I felt kind of bad for her. She... girls, only her mother raised her... shy and insecure as a titmouse. Who knew their desperate love song about ghosts and honey would have made so many people happy? "Aaaaaw, Mom—why did you have to call them? She's booooring, and smells weird." I'm sorry I already asked the Pains Of Being Pure At Heart, and they're busy.

JONATHAN BUSCH

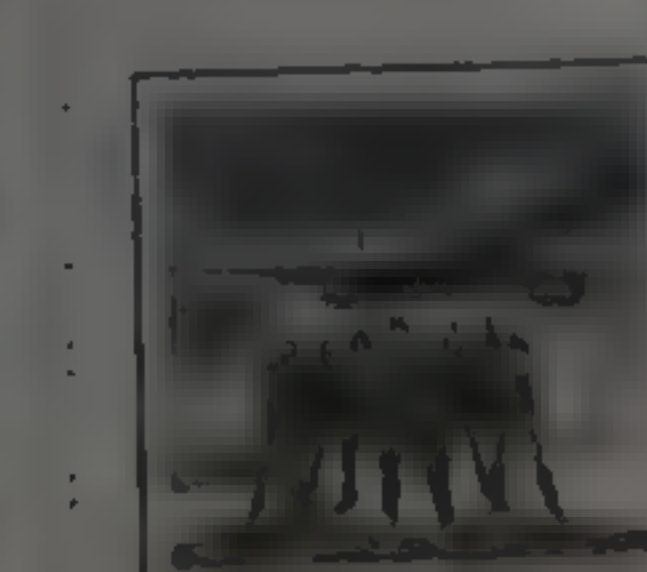
Crocodiles
Summer of Hate
(Fat Possum)
★★★★☆



You could probably accuse San Diego's Crocodiles of sticking too close to the '80s—analogue synths, drum-machiney percussion, post-punk melodies—but if you're going to revive, there are far worse ways. Jumping between more spacious, laid-back numbers and hook-filled dance-rock numbers, the band is at its best with the latter: even through the distorted haze, songs like "I Wanna Kill" and "Refuse Angels" pulse with a restless energy. It ain't the freshest thing you've heard all year, but damned if it isn't sharply designed to make you not care.

DAVID BERRY

Iron Maiden
Flight 666
(EMI)
★★★★☆



same name. The tracks here are pulled from a series of different concerts, and the fades in and out between songs are distracting, breaking up the continuity. As for the music, while another live version of "Run to the Hills" is probably unnecessary, there are a few lesser-known gems here—"Moonchild" and "Rime of the Ancient Mariner"—and the band is as tight as ever.

EDEN MUNRO

// EDEN@VUEWEEKLY.COM



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...movement
...Eurythmy
...
★★★★★

Like a jazzier, less effects-heavy Broken Social Scene, Toronto's the Paint Movement deals in hooky, emotive alt-rock that swells with instrumentation. *Our Eurythmy* is a dreamy 10-track collection that feels like an alt-rock campfire jam, enlivened with saxophone and fortified with a penchant for stick-in-your-head, soaring melodies. Opening three songs—"Cat's Meow," "Faults" and "Knock Knock"—collects the album's best smoky, thrilling gems: singer Kevin Kralik's mouthy croon seems designed to echo out over a dark evening, and it gets used here for maximum emotional resonance. There's an inexplicable, less-than-appealing trip to the jazzier side of the Movement's songwriting ("Groovy Bones"), but *Our Eurythmy* is a solid debut that offers a stylish take on what's usually a more rag-tag brand of rock.

PAUL SUDOV
...
...COM

Sonic Youth
The Eternal
(Matador)
★★★★★

Sonic Youth has always been a difficult band to classify, but there have always been some clues as to the group's long-standing interests, if only to predict in what direction the music will be moving from one album to the next. On *The Eternal* Sonic Youth sings about feminism, shouts out to beat poets and references punk history. Fans of extended noise jams or the experimental SYR series might be disappointed as Sonic Youth continues the mellower and more concise trend that it perfected on 2006's *Rather Ripped*. At 12 songs in less than an hour—many with catchy hooks—it sometimes seems this is barely a Sonic Youth album. And, sometimes, you could even dance to it. Seriously.

BRYAN BIRTLES
...
...COM

Super Furry Animals
Dark Days/Light Years
(Rough Trade)
★★★★★

The name and album covers put Super Furry Animals at risk of being mistaken for a "fun" techno trio like Prozzak, but after nine studio albums even I'm not making that oversight anymore. *Dark Days/Light Years* is a melodically charming bit of post-psychedelia, not quite Pink Floyd but nonetheless appropriate to be heard in a rumpus room walled in wood panel. A listenable surprise is Franz Ferdinand's Nick McCarthy's German-language spoken-word interlude "Trauer und Trams."

IONATHAN BUSCH
...
...WEEKLY.COM

Black Sabbath, Technical Ecstasy (Warner Bros)
Originally released: 1976
Ozzy Osbourne recently filed a lawsuit against guitarist Tony Iommi, his bandmate in Black Sabbath. Osbourne says in the suit, "After constant and numerous changes in band members, the brand of 'Black Sabbath' was literally in the toilet and Tony Iommi (touring under the name Black Sabbath) was reduced to performing in clubs."

Osbourne goes on to claim that the reunited original band—Osbourne and Iommi, along with bassist Geezer Butler and drummer Bill Ward—worked together to restore the band's dignity and credibility.

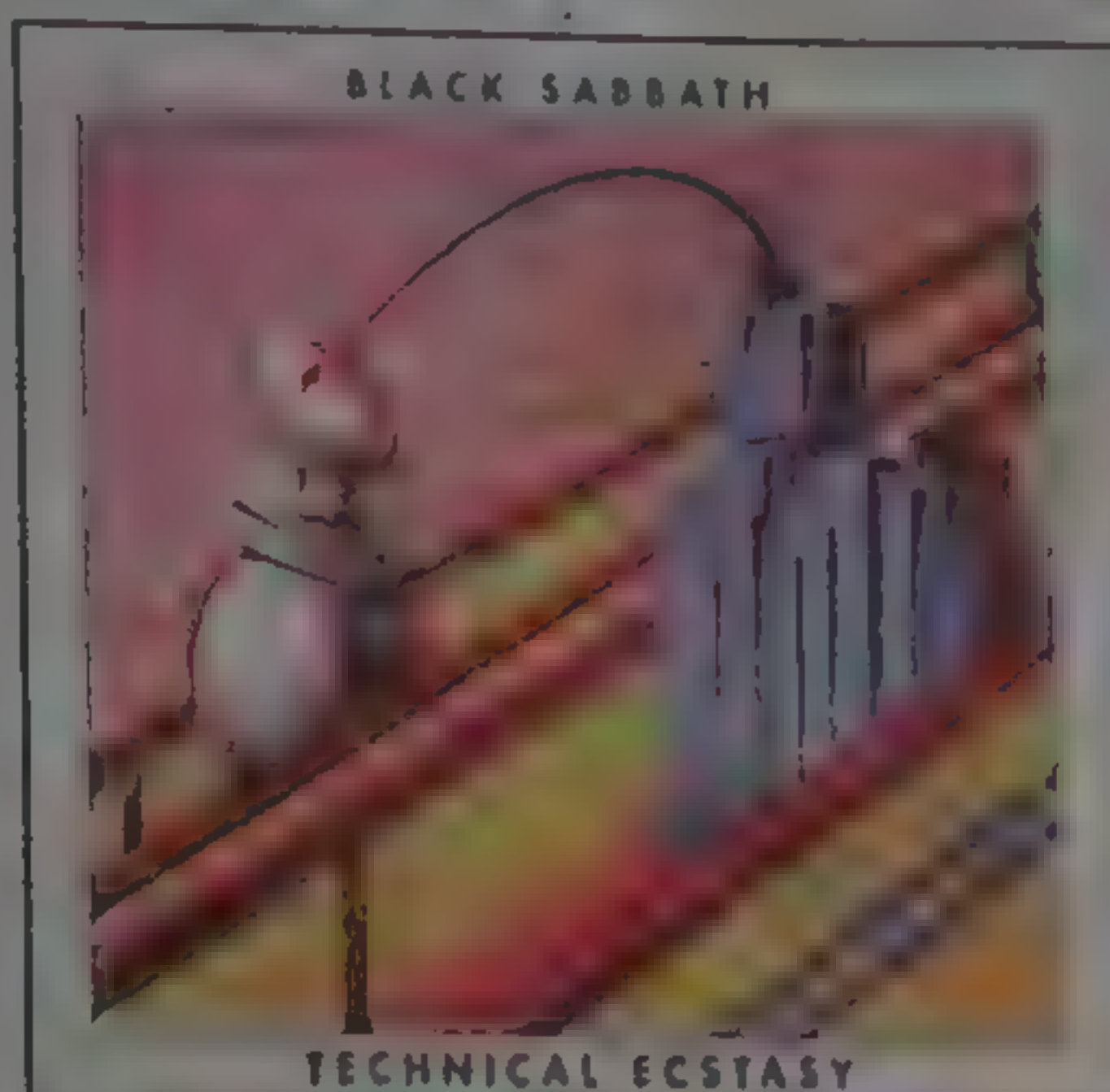
While there's little argument that the band generated considerable excitement in its early tours as a reconstituted unit, Osbourne is mistaken in suggesting that all is better more than a decade later—the thrill was simply unsustainable given the trickle of new material—two mediocre songs tacked onto the greatest-hits-live album *Reunion*—and these days it's obvious that the more fruitful collaboration is the reuniting of the Ronnie James Dio-led version of the band under the moniker of Heaven and Hell.

Of course, one's disappointment with the supposed mishandling of Black Sabbath's legacy is also partly shaped by memories of Osbourne's final records with the band. It's true that there was an impressive run of creativity between the band's self-titled 1970 debut and 1975's *Sabotage*, the band delving into its early combination of blues rock and doom metal and evolving into something more sophisticated yet no less doom-laden.

But there were still two albums left to come in the first Osbourne era: 1976's *Technical Ecstasy* and 1978's *Never Say Die!*. The final album was a collection of



forced tunes that sounds slight when put up against the band's first six albums, but *Technical Ecstasy* presents a more complicated picture of a band that had reached—and in some cases exceeded—its limits within the stylistic walls it had built for itself.



TECHNICALLY? >> It's not really ecstasy

On *Technical Ecstasy* Black Sabbath made its biggest strides away from the doom and gloom it had become known for, favouring "substandard, over-produced rock riffs on the likes of 'Gypsy' and 'Rock 'n' Roll Doctor.'"

The record does offer some glimpses of interesting new directions—the nearly-

industrial groove of opener "Back Street Kids" and the spacey prog-rock of "You Won't Change Me"—but these are often hamstrung by missteps—lame lyrics on "Back Street Kids" and a scattered, boring arrangement on "You Won't Change Me."

Still, the more successful moments are those which recall the band's earlier material—the sludgy "All Moving Parts (Stand Still)" and the Ward-sung piano ballad "It's Alright"—suggesting that even in 1976 an air of nostalgia was settling over the music.

So it turns out that, while Osbourne and company certainly did offer Black Sabbath a new lease on life—at least in terms of given the public an identifiable group of players up on the stage rather than a rotating cast—there was no magic formula at work. Rather, it was simply nostalgic interest in the band that summoned the initial interest, and when it became clear that no new period of creativity was forthcoming, the excitement waned and even Iommi and Butler set off to join forces with Dio again in order to flex their creative muscles once more while Osbourne languished somewhere in the dregs of reality television. **V**

HAIKU

Eddi Reader
Love is the way
(Rough Trade)

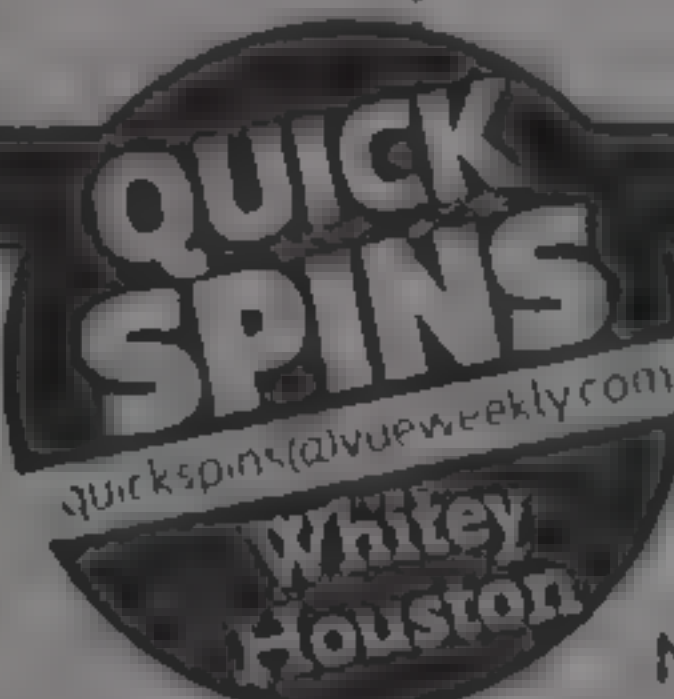
It's breezy "mom" folk
Don Northern Reflections robe
And have a good cry

Left Spine Down
Voltage 2.3: Remixed & Revisited
(LSD)

It goes ... Left Spine Down
Master volume down, and then
Middle finger up

The Curious Mystery
Rotting Slowly
(K)

I like indie pop
The way I like my women:
Sad, loose and toothless



Subb
To This Beat
(Stomp)

Not really that bad
But done 90 times better
By a zillion bands

Anni Rossi
Rockwell
(Independent)

Kooky little bird
Makes an obtuse nest out of
Shiny pop fragments

Great Bloomers
Speak of Trouble
(MapleMusic)

Over-reaching pop
Like a giant baby's arm
Grabbing an apple



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BIG BIN EVENT www.edmonton.ca/reuse • To dispose of household items in good condition too large for regular garbage collection at no cost. Household hazardous waste items not accepted • *Cardinals Community*, 1120-151 Ave, June 6-7 • Northlands, 11203-73 St; June 13-14

BUDDHIST PRACTICE 10502-70 Ave, www.kamatashiling.ca • Meditation and Buddhist practice: Wed, 7pm • DVD's and discussion: Fri, 7pm • Free, beginners welcome

CANADIAN MENTAL HEALTH ASSOCIATION Suite 808, 10045-111 St, 780.424.8594, www.cmha-edmonton.ab.ca • Family support drop-in group for individuals who are supporting an adult family member who is living with a mental illness • Every Wed, 6:30-8:30pm

CHESS CLUB 780.474.2318 • Learn to play chess; opportunities for all ages including classes, school programs and tournaments • *rowingchessnuts@shaw.ca*

CREATING AN URBAN OASIS 10926-93 St, 780.221.4800 • An Introduction to Backyard Permaculture • Sat, June 20, 9am-4pm • \$90; *www.theurbanfarmer.ca*

ECO-SOLAR HOME TOUR 780.484.0476, www.erosolar.ca • Featuring 7 sites to showcase a variety of solar energy sources and energy efficient solutions including solar power, solar hot water, geothermal, low-impact landscaping, 2 NetZero energy houses, plus learning about energy for kids • Sat, June 6, 12-4pm • Free

EDMONTON'S COUNTRYSIDE SPRING DRIVE 780.761.0062, www.edmontonscountryside.com • Explore 19 local Edmonton region greenhouses, farms, and gardens throughout Strathcona, Leduc, Parkland, and Sturgeon Counties • Until June 21

EDMONTON ESPERANTO SOCIETY Rm 1812, 10025-102A Ave, 780.702.5117 • Fri, noon-4pm • *vluhnn@sewardconsulting.com*

"HOME" ENERGISING SPIRITUAL COMMUNITY FOR PASSIONATE LIVING Cameau/Ashbourne Assisted Living Place, 11148-84 Ave • Home: Blends music, drama, creativity and reflection on sacred texts to energize you for passionate living • Every Sun 3-5pm

KARMA TASHI LING 10502-70 Ave, 780.633.6157/780.433.8463 • Introductory Teaching on Tibetan Buddhism: Sun, June 7, 9am-noon and 2:30-4:30pm; \$30 • What is Buddha Nature? Mon, June 8, 7-9pm; free • U of A Glacier Rm; Lister Hall; Presentation and discussion of The Education of impoverished Tibetan and Nepalese children: The Shree Mangal Dvip School, and its new 'green' future; on the establishment of this school and its 'green' future; Tue, June 9, 7-9pm; free

MILE ZERO DANCE-A TOWN HALL MEETING Landing Pad, 201, 10923-101 St, 780.424.1573 • Edmonton Dance Community's Town Hall meeting to discuss the future of dance in Edmonton • Fri, June 5, noon

PEACE AMBASSADORS Ed S 164, U of A Campus • Every Tue until June 23, 5-6pm, youth mentoring program using arts, peace building and conflict resolution to confront oppression and social injustice in the community • contact: *lmathieson@naar.org*; *www.naar.org*

THE PEOPLE'S RESPONSE TO THE ECONOMIC CRISIS Robbins Health Learning Centre, Grant MacEwan College, 109 St, 104 Ave • Townhall meeting • Tue, June 9, 7pm • Free • *www.peoplesresponse.ca*

RECOGNIZING AND RESPONDING TO DOMESTIC VIOLENCE Provincial Building, 10008-107 St, Morinville, 780.923.2374, *www.miniowerinfo@ab.ca* • RCMP Community Forum • Thu, June 4, 7-9pm

RESPECTFULLY ELVIS FAN CLUB Borden Park Band Shell, 74 St, 112 Ave, 780.758.5464 • Sun, June 7, 2-6pm • Free

VEGETARIANS OF ALBERTA Outside in the park beside Riverdale Community Hall, 9231-100

Ave, www.VegetariansOfAlberta.org • Picnic: Bring homemade vegetarian, vegan or raw vegan dish for 6 people • Sun, June 14, 5:30-7pm • Free

WOMEN IN BLACK in front of the Old Strathcona Farmers' Market • Silent vigil the 1st and 3rd Sat, 10-11am, each month, stand in silence for a world without violence

COMEDY

COMEDY FACTORY Gateway Entertainment Centre, 34 Ave, Calgary Trail • Thu, 8:30pm; Sat, 8pm and 10pm • Chns Warren; June 4-6; Gene Renfro; June 11-13

COMIC STRIP Bourbon St, WEM, 780.483.5999, *www.thecomistrip.ca* • Hit or Miss Mondays: Each Mon • Best of Edmonton Tuesdays: Each Tue • Richard Lewis, Live and Neurotic; June 11-13

LAUGH SHOP 1105-6606 137 Ave, Londonderry Mall, 780.476.1010 • Wed-Thu 8pm; Fri-Sat 7:30pm and 9:45pm • Paul Sveen; June 3-6 • Harland Williams; June 12-13

REXALL PLACE 7424-118 Ave • Isolated Incident-Global Thermo Comedy Tour with Dane Cook • June 7, 8pm • \$30-\$100 at TicketMaster

QUEER

AFFIRM SUNNYBROOK-RED DEER Sunnybrook United Church, Red Deer, 403.347.6073 • Affirm welcome LGBTQ people and their friends, family, and allies meet the 2nd Tue, 7pm, each month

BISEXUAL WOMEN'S COFFEE GROUP • A social group for bi-curious and bisexual women every 2nd Tue of the month, 8pm • *groups@yahoo.com/group/bwbdmonton*

BOOTS BAR AND LOUNGE 10242-106 St, 780.423.5014, *www.bootsbar.ca* • 2nd Thu: Illusions Social Club • 3rd Wed: Edmonton O Society • 2nd Tue: Edmonton Rainbow Business Association • Every Fri: Philosophy Café • Fri and Sat DJ SeXXXy Sean 10-3 • Long Weekend Sundays feature the Stardust Lounge with Miss Bianca and Vanity Fair

BUDDYS NITE CLUB 11725B Jasper Ave, 780.488.7736 • Nightly 9pm-3am, Fri 8-3pm • Sun: Rotating drag shows with Mz Bianca and Mz Vanity Fair in The Stardust Lounge and GoDiva and Donnatella NEs in The GoDonna Show, DJ West-CoastBabyDaddy • Mon: Amateur strip contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Tue: Free pool and toumey, DJ Arrowchaser • Wed: Hump day with DJ SeXXXy Sean • Thu: Wet underwear contest with Mia Fellow, midnight, DJ WestCoastBabyDaddy • Fri: We made 'em famous! DJ Eddy Toonflash, come early to avoid lineup, no cover before 10pm • Sat: Undie night for men only, free pool and toumey, DJ Arrowchaser

EDMONTON PRIME TIMERS (EPT) Unitarian Church of Edmonton, 10804-119 St • A group of older gay men and their admirers who have common interests meet the 2nd Sun, 2:30pm, most months for a social period, a short meeting and a guest speaker, discussion panel or a potluck supper. Special interest groups meet for other social activities throughout the month. E: *edmontonpt@yahoo.ca*, *www.primetimersww.org/edmonton*

GLBT SPORTS AND RECREATION *www.teamedmonton.ca* • Women's Drop-In Recreational Badminton; Oliver School Gym, 10227-118 St, 780.465.3620; Wed, 6-7:30pm • Bootcamp; Lynnwood Elementary School at 15451-84 Ave; Mon, 7-8:15pm; *bootcamp@teamedmonton.ca* • Bowling: Gateway Lanes, 100, 3414 Gateway Blvd; Sat, 5-7pm; *bowling@teamedmonton.ca* • Curling: Mon, 7:15-9:15pm; Granite Curling Club; 780.463.5942 • Running: Sun, Tue, Thu; *running@teamedmonton.ca* • Swimming: NAIT pool, 11762-106 St; Tue, 8-9pm, Thu, 7:30-8:30pm; *swimming@teamedmonton.ca* • Volleyball: Tue Recreational: Mother Teresa Elementary School at 9008-105A, 8-10pm; Thu intermediate: Amiskiwac Academy, 101 Airport Rd, 8-10pm; *recvolleyball@teamedmonton.ca*; *volleyball@teamedmonton.ca* • YOGA (Hatha): Free Yoga every Sun, 2-3:30pm; Korezone Fitness, 203, 10575-115 St, *yoga@teamedmonton.ca*

ILLUSIONS SOCIAL CLUB: CROSSDRESSERS 780.387.3343 • meet monthly • For info go to *groups.yahoo.com/group/edmonton_illusions/*

LIVING POSITIVE 404, 10408-124 St, *www.edmlivingpositive.ca*, 1.877.975.9448/780.488.5768 • Providing confidential peer support to people living with HIV • Tue, 7-9pm: Support group • Daily drop-in, peer counselling

MAKING WAVES SWIMMING CLUB *www.geocities.com/makingwaves_edm* • Recreational/competitive swimming. Socializing after practices • Every Tue, Thu

PLAY NIGHTCLUB 10220-103 St, *www.playnightclub.ca* • Open Thu, Fri, Sat • The first bar for the queer community to open in a decade with DJ's Alex Brown and Eddie Toonflash

PRIDE CENTRE OF EDMONTON 9540-111 Ave, 780.488.3234, *www.pridecentreofedmonton.org* • Open Tue-Fri 1-10pm, Sat 2-6:30pm • LGBT Seniors Drop-in: Every Tue/Thu, 2-4pm • CA: Thu (7pm) • Suit Up and Show Up: AA big book study group meet every Sat, noon • Youth Understanding Youth: Up to 25 years, support and social group meet every Sat, 7-9pm; *yuy@shaw.ca* • Womonspace: Board meeting 1st Sun every month, 10:30am-12:30pm • Trans Education/Support Group: Meet the 1st and 3rd Sun, 2-4pm, of each month; *www.albertatrans.org* • Men Talking

with Prider (4pm); facilitator: Rob Wells *rob-wells780@hotmail.com* • HIV Support Group: Meet 2nd Mon each month, 7pm • Transgender, Transsexual, Intersex and Questioning (TTIQ) Alliance: Support meeting and Tue each month, 7:30pm • Transgender, Transsexual, Intersex and Questioning. Education, advocacy and support for men, women and youth; PFLAG Edmonton: Meet the 1st Wed each month, 7pm • Free short-term, solution-focused drop-in counseling; Wed, 7-10pm • YouthSpace: drop-in for LGBTQ for youth up to 25; Tue-Sat, 3-7pm

PRISM BAR 10524-101 St, 780.990.0038 • Every Wed: Free Pool; Karaoke, 9pm-midnight • Thurs: Prism Pool League; 7-11:30pm • Fri: Steak Nites; 5-9pm; DJ at 9:30pm

ROBERTSON-WESLEY UNITED CHURCH 10209-123 St, 780.482.1587 • Soul OUTing: an LGBT-focused alternative worship • 2nd Sun each month, 7pm; worship Sun, 10:30am; people of all sexual orientations welcome. A LGBT monthly book club and film night. Info email *jravenscroft@rwuc.org*

ST PAUL'S UNITED CHURCH 11526-76 Ave, 780.436.1555 • People of all sexual orientations are welcome • Every Sun (10am worship)

WOMONSPACE 780.482.1794, *www.womonspace.ca*, *womonspace@gmail.com* • A Non-profit lesbian social organization for Edmonton and surrounding area. Organized monthly activities from dances, games nites, golf tournament, etc. Monthly newsletter and reduced rates included with membership. Confidentiality assured • Hellenic Hall, 10450-116 St • Womonspace Pride Open dance, no minors • Sat, June 13, 9pm-am • \$15 (member)/\$20 (non-member) available at the Womonspace booth at Churchill Sq

WOODY'S 11723 Jasper Ave, 780.488.6557 • Open Daily (noon) • Sat-Tue Karaoke with Tizzy and Patrick • Sat-Sun Pool Tournaments

SPECIAL EVENTS

ALBERTA BALLET HOUSE AND GARDEN TOUR Various Venues throughout Edmonton • Fundraiser for Alberta Ballet • June 13-14, 11am-5pm • \$40 (one-day self-guided tour); \$60 (one-day bus tour) at TicketMaster, *albertaballet.com*

BRAIN TUMOUR FOUNDATION OF CANADA Hawrelak Park, 1.800.265.5106 • Spring Sprint: a 2.5 kms walk or 5 kms run; a national walk-a-thon in support of Canadians living with a brain tumour • June 6, 9am

BRIDGE SONGS Avenue Theatre, 9030-118 Ave, *www.bridgesongs.ca* • Be Not Afraid: Art in the Face of Fear • June 6, 7pm

COME OUT AND PLAY DAY Kinsmen Sports Centre, 9100 Walterdale Hill • A collaboration between the Arctic Frontrunners, Samsara Yoga, Free To Be Volleyball, Pride Tennis and Rainbow Slo Pitch. All events are open • June 14 • Free

CREATIVE AGE FESTIVAL *www.creativeagefestival.ca* • An event encouraging seniors to become involved in arts programs, and celebrates the contributions senior artists have made in Edmonton. Includes a Creative Aging Symposium with speakers, Gene Cohen and Jill P. Weaving; workshops at the Timms Centre (U of A) • June 9-16 • Registration for workshops and symposium at T10 the Square

EDMONTON PRIDE FESTIVAL *www.prideedmonton.org* • Parade, celebration in the Square; June 12-22 • Panel Discussion: Stanley Milner Public Library, Centennial Room: Sons and Daughters in the Closet: The Family's Coming Out Experience; Tue, June 16, 7pm; free

THE HEART OF THE CITY FESTIVAL Giovanni Caboto Park, Little Italy, *www.hotcmf.com* • Two stages with 10 hours of non-stop entertainment, artisan tents, face painting, food, and roving artists • Sun, June 7, 11am-9pm • Free

ICLEI WORLD CONGRESS • June 14-18 • *www.iclei.org/worldcongress*

JAPANESE GARDEN SPRING FESTIVAL Devonian Botanic Garden, Hwy 60, 5 km north of Devon, *www.devonian.ab.ca/events.cfm* • June 7

KIDS WITH CANCER SOCIETY Hawrelak Park • The Kids With Cancer Society (KWCS) and Ledor Group of Companies annual relay/walk • Sun, June 14 • Register online at *www.runningroom.com*, *www.kidswithcancer.ca*


LEGACY PARK FAMILY FESTIVAL 780.992.6261, *www.edmontonscountryside.com* • Family Festival in Fort Saskatchewan 5km Fun Run/Walk open to all ages • June 6, 10am-3pm • Free

PADDLEFEEST Rundle Park Paddling Centre, *www.mec.ca/paddlefest* • Geared to getting people on the water hosted by Mountain Equipment Co-op (MEC) • Sat, June 13, 10am • Free


PECHA KUCHA NIGHT Shaw Conference Centre, Hall B • Presented by Next Gen, a night for young designers to meet, network, and discuss their projects. Each designer gives a presentation containing 20 images, each shown for 20 seconds, total presentation time of 6 minutes 40 seconds • June 16 • \$7 (student)/\$9 (adult) at TIX on the Square, *www.pecha-kucha.org/cities/edmonton*

RELAY FOR LIFE *www.cancer.ca/relay*, 780.455.7181 • Fri, June 12 at the Stony Plain Football Field in the Tri-Municipal area

STROLL FOR LIVER Louise McKinney Riverfront Park, 780.444.1547, *www.liver.ca* • Includes a kids area, fair, food vendors and a rock concert • Sat, June 6 • Register on website or by phone



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06/05 EDMONTON NEW MUSIC SERIES • CD RELEASE SHOW
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PHATCAT / DJ ORANGE / INSTINCT / DJ ELAYEN VS SPACE AGE

06/13 CONNECTED ENTERTAINMENT PRESENTS
FELIX DA HOUSECAT
DUSTY GROOVES / ALL OUT DJS

06/19
LASCIVIOUS BURLESQUE
GIVE 'EM HELL BOYS / THE FROLICS

06/20 CD RELEASE
WILL BELCOURT

06/24 FOUNDATION CONCERTS PRESENTS
JAPANDROIDS
THE MITTS & GUESTS

06/25 FOUNDATION CONCERTS PRESENTS
MALAJUBE
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06/26 UMOH EVENTS PRESENTS
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EARLY MAN / HAIL THE TITAN

06/28
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07/03 HEINRICH GREEN ENERGY & OH SNAP PRESENT
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NEWBORN GHOSTS / THE PAINT MOVEMENT

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THE MARTINGALES
SJOERD MEYER

06/11
DIRTY CITY HEARTS
WE ARE THE CITY & GUESTS

06/12
SONG OF OURSELVES

06/14 LIVE NATION PRESENTS
KATE VOEGELLE

06/16 ACOUSTIC SHOW...
RANDOM FALTER

06/19
BLUSH CONNECTION
HEAT RAY / ALLISAIR QUASSUM

06/20 FROM TORONTO
SUREFIRE MACHINE
SOUTHROOT & GUESTS

06/23
THE ELIXXERS

06/25 FOUNDATION CONCERTS PRESENTS
THE DEAD SCIENCE
WITH FOND OF TIGERS & GUESTS

06/26
RUDE CITY RIOTS
WITH THE WHISKEY WAGON

06/27 FOUNDATION CONCERTS PRESENTS
THE RURAL ALBERTA ADVANTAGE



OH SNAP! SATURDAYS
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STICKY BUDS & CHRIS ORGANIX & GUESTS
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Tories: out of step

By the time you read this column, Bill 44 will have passed third reading in the legislature. It's frustrating to know that politics in Alberta can be predicted with such certainty but, after all, even a free vote doesn't equal freedom in the Stelmach government.

It's not just queers that should be upset; these changes in education and so-called "human rights" will be an affront to all forward-thinking citizens of this province. Hell, even stagnated-thinking Albertans will have the right to be pissed off as this bill pushes us so clearly in a backwards direction. It's hard to understand how legislation that seemingly every citizen and organization in the province is offended by can still manage to pass. Even ministers Blackett and Hancock seemed to be against it, either that or they really are just terrible speakers who can't manage

to defend their positions. Not that I want to give them any credit, but it's hard to believe such bumbling speeches and non-answers could be derived from anything other than a total lack of conviction.

First they told us that Section 9—the horrific part with all those parental-opt-out clauses—had been added just to placate all the fundamentalists and hard-line right-wingers in the province so that we could finally enshrine protection against discrimination for sexual orientation into the Human Rights Act. It's kind of hard to understand why our government feels they have to do something wrong just to get away with doing something right. But they told us not to worry, patting us on the collective head and telling us to move on. Now we have to wonder if it wasn't the other way all along. That they (and by they I mean Ted Morton of course, the man quickly becoming

master puppeteer to the Tory caucus, our very own Karl Rove) wanted desperately to censor important discussions in the education system and were willing to throw in the towel on enshrining gay protection just to do it. Boy, you know it's a scary amendment when they'll give that up for it.

One thing cannot be understated, by writing in gay rights and putting "parental choice" into the Human Rights Act all our government has done is to legalize another form of discrimination against us. It cannot be put strongly enough that we have officially written homophobia into our schools. We have told teachers that they must not talk about homosexuality unless it's mandated by the curriculum. And I don't know if you've noticed, but LGBTQ issues don't actually come up in the Alberta curriculum aside from 10 minutes somewhere in high school. Even the best of teachers is not going to take the chance of saying something or having a discussion that could land them in front of the human rights commission.

It really is a marvel that our Tory government is able to perform a feat such as enshrining protection against discrimination

while legislating discrimination into our education system. It's just another example of how ridiculously out of step the ruling party is. It's important to note that there was little to no backlash when the announcement came out about putting in the protection. For every hundred letters to the editor and blog posts condemning Section 9, I haven't seen a single one decrying the step forward in gay rights. Albertans have moved past this. Why can't the Tories?

Perhaps more importantly, why does the Conservative government still think we're something to be scared of? That the mere mention of us in schools could lead to the sullying of our students' young minds? That if kids learn from a young age that being queer is normal and kind of OK, somehow it will twist them forever? That they might—horrors!—even realize that they aren't heterosexual. If it was that easy to turn somebody, I would've gotten laid way more times by now.

If the only way the ruling party was willing to write in our protections was by taking away healthy discussion in classrooms, we would rather not have it there at all.

This wasn't a tradeoff that we were willing to make, so it's too bad no one bothered to ask us. Those silly queers, too busy having their parades and corrupting young minds to give any sort of legitimate feedback. No, they're not worth consulting, they said. We'll just do this for them and they better damn well be pleased about it.

It's getting hard to figure out exactly where the gay rights movement is at in Alberta these days. On one side we've got a Pride parade sponsored by a national bank, on the other hand we have Bill 44. Back on the first side we have gay prom being held at the Citadel for kids as young as 12, and at the same time we have gender reassignment funding cuts. On the happier side is that the first Tory MLA has accepted a spot to speak at Pride, and that Tory just happens to be Lindsay Blackett... wait... what?

Oh yes, darling to queers all over Alberta, our minister of culture and community spirit has got a slot at the "Celebration in the Square." The "TD Celebration in the Square," I mean. It'll be interesting to see what sort of reception he receives. Let's make it a rousing one, shall we? ♡

CLASSIFIEDS

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LOST AND FOUND

Lost and Wanted: Blue and white poncho, last seen at the Black Dog Freehouse between 1 am - 2 am Easter Monday morning. No questions asked. Call me at 780.953.8754. Please don't machine dry. Return my Famous Blue Poncho!

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ARTIST TO ARTIST

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ARTIST/NON PROFIT CLASSIFIEDS
Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words subject to regular price or cruel editing. Free ads must be submitted in writing, in person or by fax. Free ads will run for four weeks, if you want to renew or cancel please phone Glenys at 780.426.1996/fax 780.426.2889/e-mail office@vueweekly.com or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication. Placement will depend upon available space

Allied Arts Council, Spruce Grove invites Alberta artists to submit a proposal as feature artist for a solo/group show at the Spruce Grove Art Gallery in 2010. Deadline: June 30. For more info call 780.962.0664

Call for Artists and Artisans who wish to take

part in the The Carrot Fine and Designed Market Summer Season. Sat, June 27; Sat, July 25; Sat, Aug 25. Accepting submissions until June 10 E: karenportka@yahoo.ca

Steeps-Old Glenora: for open mic-Spoken word. 1st Thursday every month. Contact Adam Snider to sign up adam.snider@gmail.com

MUSICIANS

A working original top 40 trio requires a bass player. Looking for a professional with a marketable image. serious inquiries only. Call Roy at 780-418-2214

Edmonton International Jazz Festival (EIJF) calls all future festival headliners to audition for jazzworks Creative Small Group Workshops, running June 29-July 4. Deadline: 3pm, June 8; under the age of 18

Heavy/Death metal Warped band looking for bassist and drummer. Info: Lamb of God, Cannibal Corpse, Pantera, Slayer. Serious inquiries only. Spencer at 780.962.7885, Cody at 780.504.0761

LEAD guitarist needed for death/black metal band. Must have pro gear, be willing to tour etc and be 18+. Call 780.692.1921

Volunteer musicians needed to compose/record anti-bullying song. Call Dean Schaller at Double D Recording Studio; 780.452.0859; E: deanschaller@shaw.ca

WANTED: JAMMERS for open public monthly jam on the second Sunday of the month at 9119-128A Ave. Rock, country & old time music. Ph. 780.973.5593, randy@jamupdj.com

VOLUNTEER

Sobey's Symphony Under the Sky (Sept 4-7): looking for volunteers. www.edmontonsymphony.com to print volunteer application or contact Ashton Ehnes T: 780.401.2522, E: ashton.ehnes@windspearcentre.com for info

Become a volunteer for the Edmonton International Fringe Theatre Festival "Stage a Revolution" Aug 13-23, 2009. Info at www.fringetheatreadventures.ca; T: 780.448.9006, E: ita@fringetheatre.ca

P.A.L.S. Project Adult Literacy Society
Volunteers needed for used book sale on June 6, 9am-3pm at the Edmonton Downtown Farmer's Market. Jasper Ave, 104 St. 780.424.5514; palevolunteers2009@yahoo.ca

Volunteers are needed to assist with heritage family oriented programming at St Albert Grain Elevator site on July 1, Aug 29, 12-4pm. Info call Debby 780 459 1194, E: debbys@artsheritage.ca

Second Chance Animal Rescue Society (SCARS) Join Andrea or Alison on Global TV at 9:45am every Saturday, where they will have many adorable and adoptable puppies who are looking for a new home

Do you remember someone who believed in you when you were a child? Be that person in a child's life today. All it takes is one hour a week, which may not be much to you but will make all the difference in the life of a child. Be a Big Brother or Big Sister! Be a Mentor! Call Big Brother Big Sister today. 780.424.8181

VOLUNTEER-FREEWILL SHAKESPEARE FESTIVAL, outdoor theatre for Front-of-House during this summer's productions of *Titus Andronicus* and *Comedy of Errors*. Info: Cassandra at 780.415.8086, volunteer@freewillshakespeare.com

Volunteer website for youth 14-24 years old. www.youthvolunteer.ca

VOLUNTEER FOR THE UNDERWEAR AFFAIR! 5km walk/10 km run benefiting the Alberta Cancer Foundation for cancers below the waist. Sat, June 20. Training provided on-site. Sign-up at www.uncoverthecure.org or call 780.423.2220 for info

A Taste of Edmonton Festival, Volunteers needed July 17-26. Info: Tracy Hansen T: 780.422.2822, ext 22, E: thansen@eventsedmonton.ca

WANT TO STOP SMOKING? NICOTINE ANONYMOUS

MEETINGS: 7PM, EVERY WED, EBENEZER UNITED

CHURCH HALL, 106 AVE, 163 ST. CONTACT GWYN

780.443.0709

Guerrilla Gardening need volunteers. E: theurbangreening@gmail.com, T: 780.432.6181 for info. Facebook: http://edmontongg.blogspot.com

Mill Woods Family Resource Centre / Board Recruiting 2009. To learn more about our agency, visit us at: www.mwfric.org

Volunteers Needed for Human Rights Education Program. Recruitment for John Humphrey Centre for Peace & Human Rights' Youth Educators for Human Rights volunteer program. Training: June 27, 9:30am-4:30pm (lunch incl). Register: Carrie Malloy E: carrie@jhccentre.org / T: 780.453.2638

FREEWILL SHAKESPEARE FESTIVAL at the Heritage Amphitheatre in Hawrelak Park, June 30-July 26. Volunteer positions for 12 years of age and older. call Cassandra at 780.425.8086

Edmonton Bicycle Commuters (EBC) is looking for people to help at the shop or with other tasks. Contact: info@edmontonbikes.ca

Volunteers needed to "make fun" at the Edmonton International Street Performers Festival running July 3-12; apply online at www.edmontonstreetfest.com; E: volunteer@edmontonstreetfest.com; T: Liz Allison-Jorde 780.425.5162. Volunteers must be a minimum of 14 yrs old

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Quick on the draw

Dear Readers:
Since I can't write this week, I thought I could at least rerun a letter germane to recent discussions:

Dear Andrea:
I met a guy through his very explicit and fun Craigslist ad describing the weird-ass kinky sex he wanted. So we email, meet and have a great time. He's handsome, intelligent, artsy ... totally my type. We end up in bed, he gives me some quality oral sex, and then he ejaculates within two minutes. He makes no move to get me off either, just makes some remark about that being "my random Craigslist hookup" I'm too flabbergasted to ask for more oral sex. And then he wants to spend the night and cuddle. I'm frustrated and confused, but let him, and don't comment on his premature ejaculation for fear of damaging his ego. Later we have sex again,



and again he ejaculates within minutes. What do I do when he calls? What should I have said at the time?
Love, Unlisted

Dear List:
I once sat on a panel with Craig from Craigslist and I'm imagining him being mortified by this entire story. He's a shy boy. I would also dearly love to link to the offending ad, but it seems faintly unethical, although it's often said that once you post something on the web, it's public, period, and ripe for linkage. He's probably taken it down by now, anyway. I can attest that the ad was lengthy, floridly descriptive, occasionally inept ("Bring your noble breasts") and kinky in a cutely sophomoric, let-me-mash-grapes-in-you kind of way. It certainly did not read as an offer of a two-minute one-night stand complete with sexual frustration

and dismissive jokes.
What to do if he calls? Doesn't that depend on whether you wish to see him again? If you do, you will have to say, "But I want to do the stuff you said in the ad! Not five minutes of sex and then good-night, OK?" If you don't want to see him again, you say, "No thanks."
There are ways to ask for more without bruising a boy's ego. The ones to whom one is not allowed to say anything but "Wow! That was the best sex ever!" are not worth playing with. Yours doesn't sound at all like the brutally macho type, more like your typical under-experienced urban dweeb-boy, so you would be quite safe in expressing an opinion, especially if you're upbeat about it: "That was hot! I'm still hot! C'mon, let's do some more." Not: "Well, that sucked. In fact, you suck." I can't see the point of accusing him of premature ejaculation specifically, nor was that his greatest offense. What was, then? False advertising, of course. He proposed lengthy, goofy, sexy fun to ward off the looming, glowering gloom of autumn. Did he deliver any of that? No, he did not, and

you would have been within your rights to point this out. On closer reading of his ad, though, I notice that he included an escape clause: "Not looking for mind-blowing, end-of-the-world sex."
Love, Andrea
Dear Andrea:
I recently hooked up with an inexperienced 23-year-old man. Sex has not been great for him in the past; with his ex he always initiated, she never seemed to enjoy anything he tried, she refused to offer suggestions, they both became resentful, and now he's afraid of sex. He told me he's nervous and insecure, and when we finally got to it, he lasted about 15 seconds.
I find this guy unbelievably hot. I wouldn't have guessed he was so inexperienced, and I get turned on thinking about how some really great fucking could rock his world. So far, I've tried to not judge him and to be patient. I'd like to show him how great sex makes life worth living. But I don't want to coddle or condescend to him. I also have no

experience dealing with quick ejaculators. (It only happened once, but I'd like to know some techniques for keeping it from happening again.)
Love, Mama Teach
Dear Mama:
He is, for your purposes, a babe in the woods. Coddle all you want. I wouldn't suggest actually condescending to him, if only because condescension, unlike, say, humiliation or scorn, lacks essential hotness. Assume that he is attracted to you at least in some part for your worldliness, and play it up. He is a tender, pink-eared schoolboy. You are Jeanne Moreau.
There is no instant technique applicable to premature ejaculation (and yes, 15 seconds is premature); it's all longer-term stuff. If interested, he can apply himself to his studies and gradually train himself out of coming so quickly, especially since it is likely nothing but nerves. Far simpler, though, is the magical solution available mostly to very young men and their partners: do it again. And again. And again.
Love, Andrea

VUEWEEKLY

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- the winner must be 18 or older.
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- you may only win once every 60 days.
- Vue Weekly reserves the right to exclude anyone from our contests.
- no staff, sponsors or members of their immediate families may enter.
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- the chances of winning depend on the number of entries received.
- by entering, entrants consent to the use of their names by Vue Weekly for publicity.
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- by entering with an email address one authorizes oneself to be added to FIRSTREAD!

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CANADIAN LIVER FOUNDATION is looking for enthusiastic volunteers for presentations and special events. Call Carmen at 780.444.1547

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SERVICES

SACE—Public Education Program: Sexual Assault Centre of Edmonton (www.sace.ab.ca) provides crisis intervention, info, counseling, public education. T: 780.423.4102/F: 780.421.8734/E: info@sace.ab.ca; www.sace.ab.ca/24 Hour Crisis Line: 780.423.4121

Are you an International Medical Graduate seeking licensure? The Alberta International Medical Graduates Association is here to help. Support, study groups, volunteer opportunities—all while creating change for tomorrow. www.aimga.ca

Canadian Mental Health Association, www.cmha-edmonton.ab.ca Education Program offer workshops to give skills to intervene with people who may be at risk for suicide. Follow the links to ASIST or call 780.424.6300

Have you been affected by another person's sexual behaviour? S-Anon is a 12-Step fellowship for family members and friends of sex addicts. T: 780.988.4411 for info, or visit www.sanon.org

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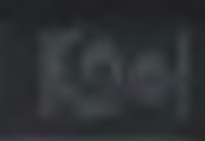
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